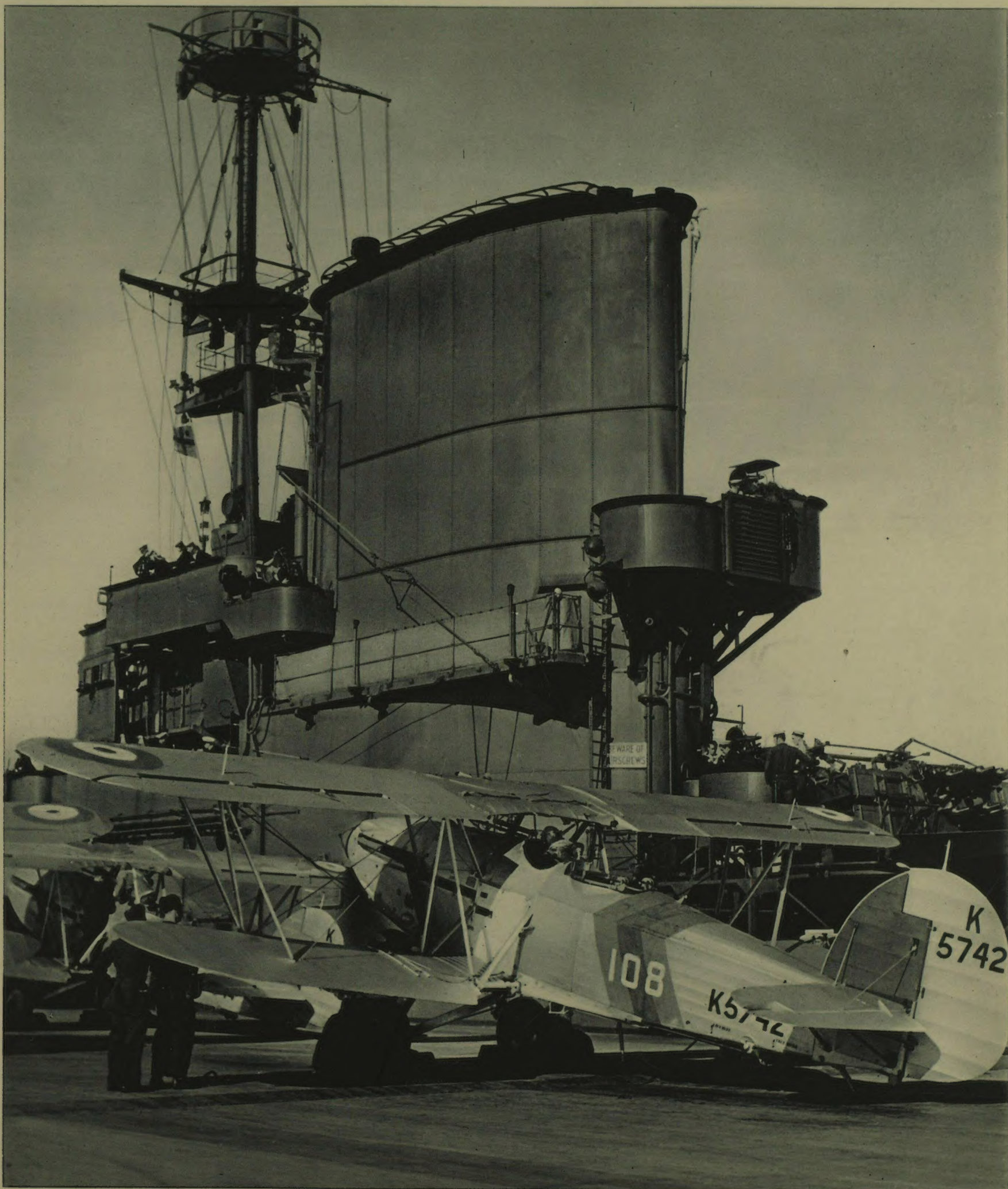


# THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 1, 1939.



THE LARGEST UNIT ADDED TO THE NAVY FOR ELEVEN YEARS: UPON THE FLIGHT-DECK OF THE "ARK ROYAL" THE AIRCRAFT-CARRIER NAMED AFTER HOWARD'S FLAGSHIP AT THE DEFEAT OF THE ARMADA.

The Navy's latest aircraft-carrier revives a name of great renown, no less than that of Howard's flagship at the defeat of the Armada. This means that the newest example of the most modern (and some would say the most grotesque) form of naval architecture displays the Armada among her battle honours. It is also of

interest to find that the first "Ark Royal" was purchased from Sir Walter Raleigh. Full details of the construction and equipment of this vessel are given in a four-page folder in the centre of this issue. Other aircraft-carriers in the Navy include the "Eagle," "Furious," "Courageous," "Glorious" and "Hermes." (Photo., Charles E. Brown.)





By ARTHUR BRYANT.

THE changes brought about by time are very curious. Twenty years ago we were still in the orbit of the Great War. A general or an admiral was regarded as a species of god, remote, omnipotent and exceedingly to be feared. Even a man with quite a modest red tab or a small quantity of gold braid was a person held universally in awe. A man's importance could be reckoned by counting the bands on his sleeve or the stars on his shoulder. Service to the State, and naval and military service at that, was the criterion by which everyone was judged: there was no other standard of human value. A good war record, it was held, would remain an essential passport to a man's success to his dying day. A bad one would ruin him.

How different has the reality been. Within a few years, almost it seemed a few months, the whole scene had changed. Generals and admirals had shrunk in the public esteem into slightly ridiculous, loud-voiced old gentlemen who, after a life of useless activity, had retired to Cheltenham or Bournemouth to bore a contemptuous younger generation with antiquated *clichés* and outworn prejudices. Colonel Blimp became the laughing-stock of a more adult and civilised age. The old values counted no more. Physical courage, discipline and devotion to duty were at a discount: war heroes—V.C.s, sergeant-majors and the like—sold at two a penny. The best man was he who most professed contempt for the soldierly virtues. I seem to remember that one of the most popular plays in the first decade of broadcasting was one in which the heroes were the citizens of an aggrieved State who showed their utter scorn for the whole silly business of soldiering by completely ignoring the invasion of a warlike neighbour. The latter, if I recall the play rightly, were completely nonplussed by this pacific and non-resisting behaviour, and finally returned in shame to their own country after first laying down their arms. Imagine the B.B.C. to-day solemnly advocating a similar conduct towards acts of Nazi aggression. Yet, curiously enough—though no one, so far as I know, has commented on the fact—this was precisely the procedure adopted by the unfortunate Czechs when Hitler marched into their country. Unconsciously, no doubt, they were merely pursuing the technique advocated so strenuously for more than a decade by most of the younger publicists in this country.

Incidentally, there was nothing new in this English post-war reaction to all things military. The cry of Farewell to Arms and Good-bye to all that has been heard in England many times before. Who wanted to listen to Uncle Toby's antiquated stories of the trenches in Flanders? What was the use of talking about singeing the King of Spain's beard at the pacific Court of James I.? Ten years after Waterloo, such had been the strength of the national drive towards economy and disarmament, the Duke of Wellington complained that there were not enough troops left in England to bury a field-

marshal with the appropriate honours. It is a fallacy to suppose that we are a people so stolid and impassive that we never change our course or veer with the emotional gales of the hour. Our moods of impulse are not, perhaps, easily aroused, but when once we fall into them we are apt to take them, for the time being, very seriously. And our strong habit of national unity in times of emotion tends to make such moods more powerful than they would otherwise be.

Though it is hard to credit it to-day, when our whole existence as a people once more depends on

as a subject was taboo: he was no longer proper. Yet every member of my audience, who, in spite of the views of their betters, were sympathetic enough to my theme, and every one of the well-meaning, but misguided, notables who objected to the use of Nelson's name were dependent for almost every mouthful they consumed on that sea power which Nelson had established beyond challenge on the day of his death a century and a quarter before. The freedom of the seas was then, as now, a vital necessity of our being. But they had forgotten it.

They have remembered it again now. Only a day or two ago I listened to one of the intellectuals the B.B.C. employ to enlighten us on foreign affairs telling the nation to be grateful for sea power—a blessed and comforting thing, he called it. Blessed and comforting it certainly is when one's enemies are in the gate—like the sight of the guardship lying off Dover when one returns to England after a long and unpleasant sojourn abroad.

I travelled among unknown men  
In lands beyond the sea,  
Nor England did I know till then  
What love I bore to thee!

The innumerable pacifists of a decade ago were not, it seems, pacifists really. They were merely playing at being pacifists, because there were no enemies. And now, when a pirate sail has appeared on the horizon, they have come swarming over the gunwale to the familiar protection of his Majesty's Navy like children running to their nurse's apron when surprised at play by the ugly face of a passing tramp. It is a return to the unchanging realities of our national history.

Long before Nelson put the crown on a century of naval achievement by his final victory off the Spanish coast, even before Drake had made his first voyage to the West and grasped the potential value of sea power as a means of making England's influence felt in every corner of the world, an English ambassador epitomised the essentials of our blue-water policy in a letter to the Secretary of State: "Bend your force, credit and device to maintain and increase your Navy," he wrote, "by all the means you can possible, for, in this time, considering all circumstances, it is the Flower of England's Garland. Animate

and cherish as many as you can to serve by sea. Let them neither want good deeds, nor good words. It is your best, and best cheap defence." Since that time, at first spasmodically, and later—ever since Pepys' great spell of service at the Admiralty—with unbroken method and purpose, the service of the King of England's ships has been directed to the command of the ocean.

Far beyond the coasts of this little island the effects of that consistent resolution have been felt. They are still felt to-day. "Wherever there is water to float a ship," Napoleon said to the captain of the "Bellerophon," as she bore him at last to captivity, "we are sure to find you in the way."



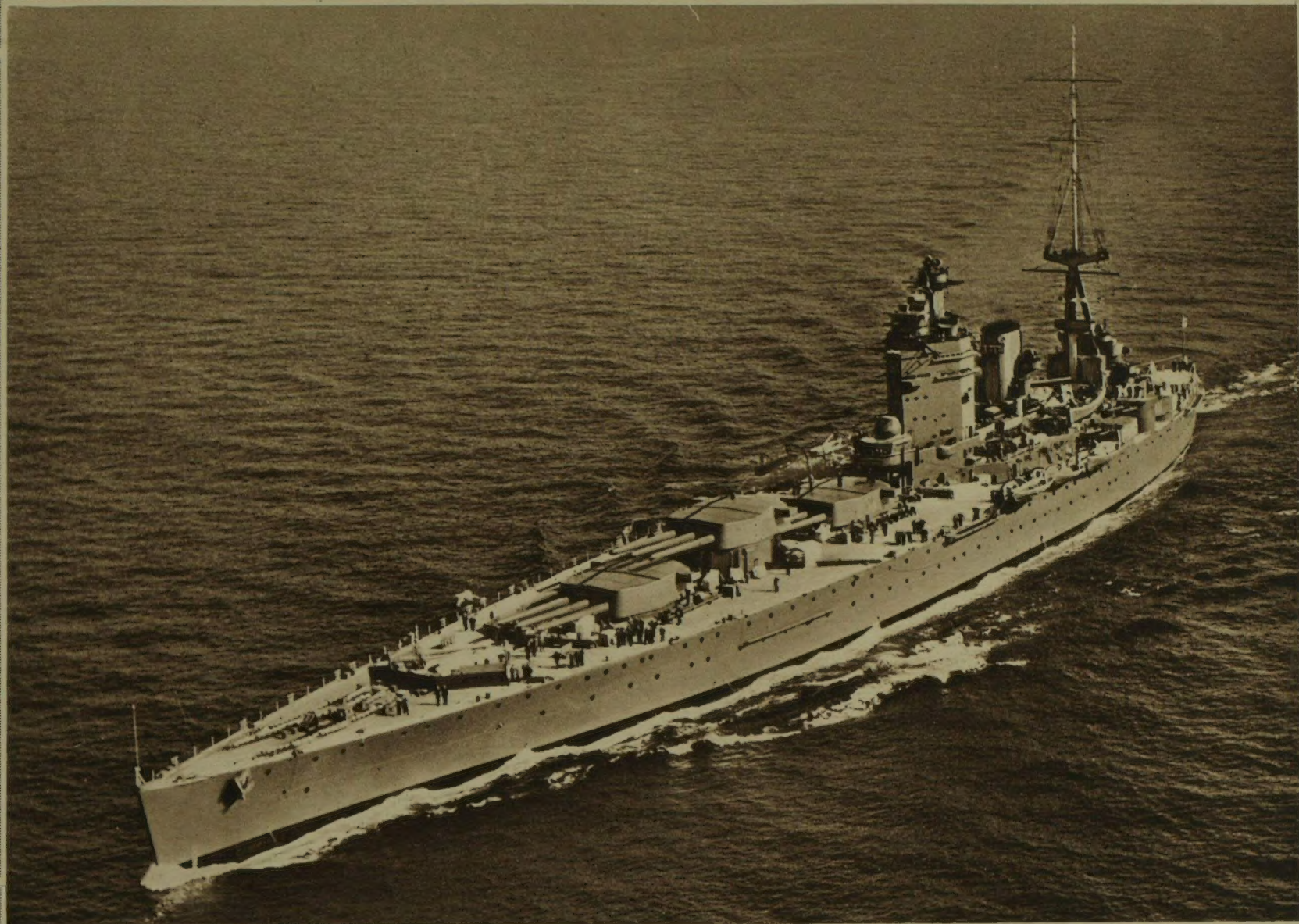
HER MAJESTY THE QUEEN WITH PRINCESS ELIZABETH AND PRINCESS MARGARET ROSE: A PHOTOGRAPH TAKEN IN BUCKINGHAM PALACE; IN WHICH THE PRINCESSES' WELSH CORGI DOOKIE ALSO APPEARS.

Photograph by Marcus Adams.

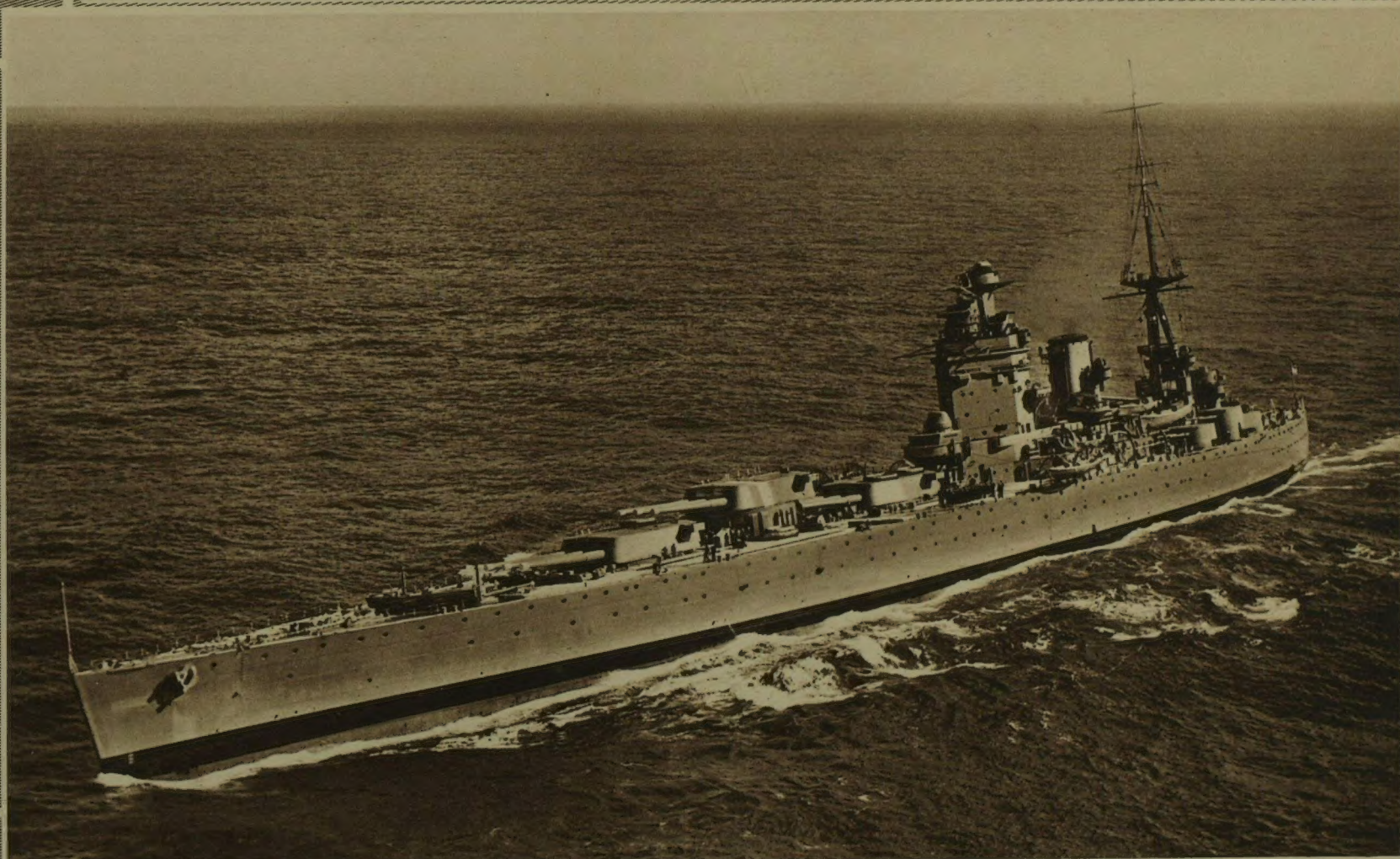
sea power, the fashion of decrying our own arms has even applied to the Navy, "whereon under the good providence of God, the wealth, safety and strength of the Kingdom chiefly depends." It is only twelve years ago since the present writer was taken to task by the authorities of our greatest university, on the complaint of some of those who are to-day most strenuous in their demands for armed resistance to force, for having selected Nelson as a suitable subject for a lecture to a class of workingmen. It was felt that the example of the great seaman's life of single-hearted devotion to his country's service would somehow corrupt these humble, but earnest, students and accustom their still virgin minds to the forbidden delights of militarism. Nelson



## BRITAIN'S POWER AT SEA: HER FIGHTING FORCE — BATTLESHIPS.



A BATTLESHIP OF THE "NELSON" CLASS: THE "NELSON" (Naval Yard of Vickers-Armstrongs).



A BATTLESHIP OF THE "NELSON" CLASS: THE "RODNEY" (Cammell Laird).

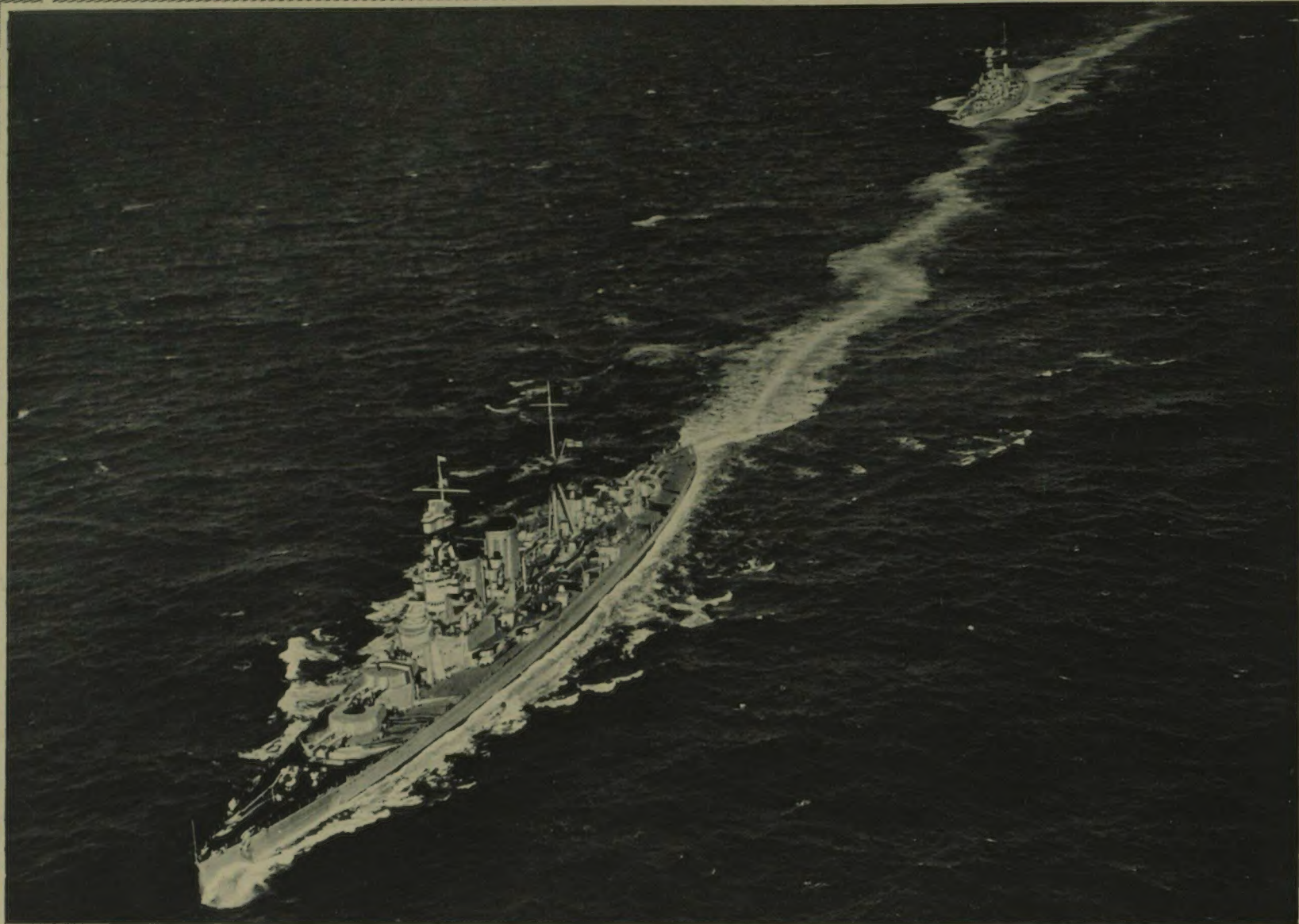
*This Class consists of the "Nelson" (1927) and "Rodney" (1927).*

**2** Normal displacement: 33,950 tons ("Nelson"); 33,900 tons ("Rodney"). Over-all length is 710 feet; beam, 106 feet; mean draught, 30 feet. Armament includes: nine 16-in.; twelve 6-in.; six 4.7-in.; multi-machine-guns and A.A.; and two 24.5-in. submerged torpedo-tubes. Aircraft: two

in "Rodney" with catapult. These two ships are the most modern battleships at present in service with the Navy, and the only ships in the Navy mounting 16-in. guns. Designed H.P.: 45,000=23 knots. Complement, as flagships, 1361; as private ships, 1314. (C. E. Brown.)



## BRITAIN'S POWER AT SEA: A BATTLE-CRUISER AND BATTLESHIPS.



IN A CLASS BY HERSELF: THE "HOOD." (Clydebank.)

**1** The normal displacement of the "Hood" is 42,100 tons. Her over-all length is 860 feet 7 inches; the beam, 105 feet 2½ inches; maximum draught, 31½ feet. Guns include: eight 15-in.; twelve 5.5-in.; four 4-in. A.A.; with four above-water, two submerged 21-in. torpedo-tubes.

Her designed S.H.P.: 144,000—31 knots. Originally four ships of this class were begun in 1916, under the Emergency War Programme, but in 1917 three were stopped. The "Hood," completed 1920, is the world's largest warship. Her complement is 1341. (C. E. Brown.)



THE "QUEEN ELIZABETH" CLASS: THE "WARSPITE." (Devonport Dockyard.)

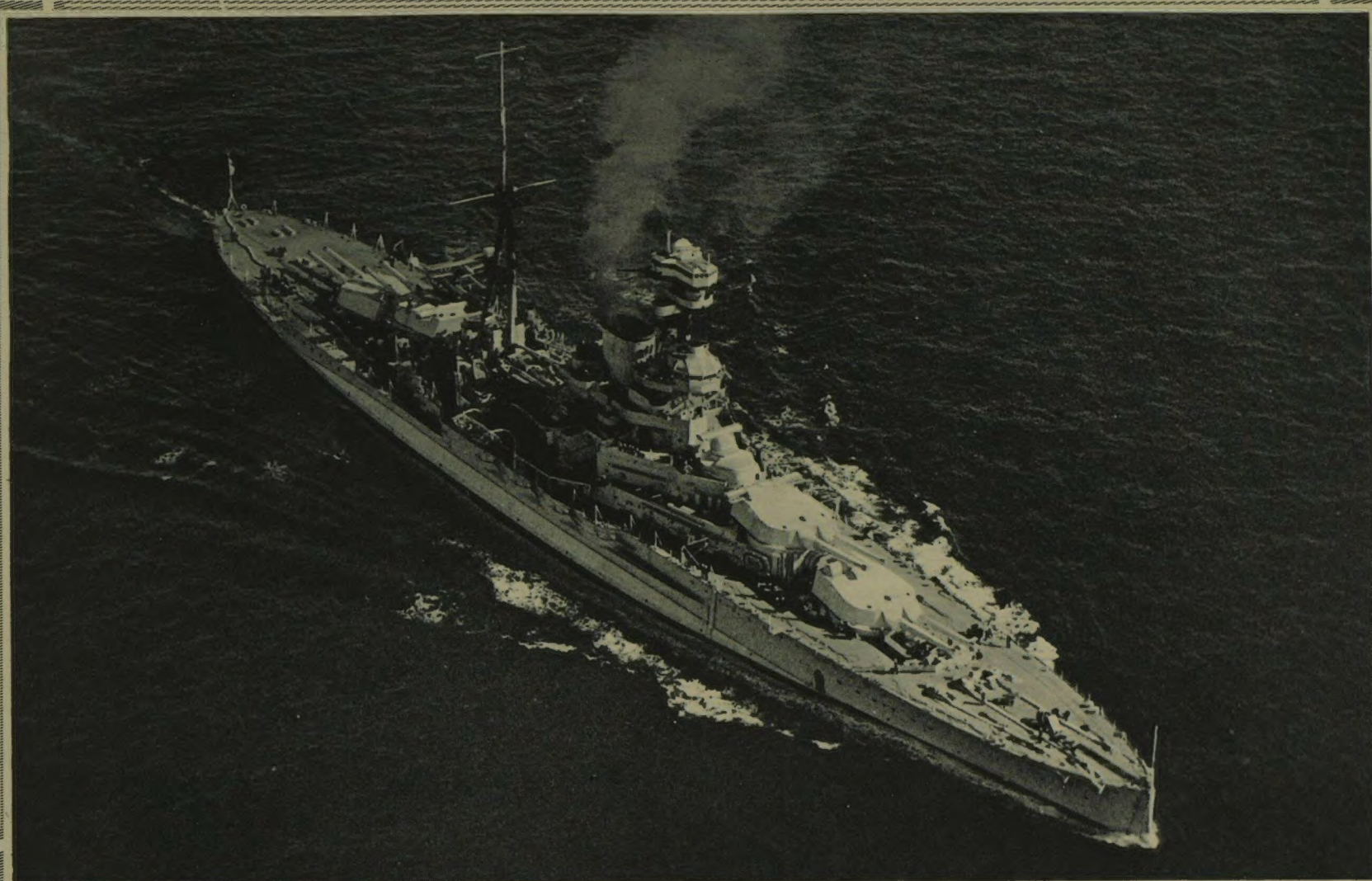
This Class consists of the "Queen Elizabeth" (1915), "Warspite" (1915), "Valiant" (1916), "Barham" (1915), and "Malaya" (1916).

**5** The normal displacement of these ships is 30,600 tons. The over-all length, 643½ feet ("Valiant," 639½ feet); the beam, 104 feet; maximum draught, 33½ feet. Guns include: eight 15-in.; eight 6-in.; eight 4-in. A.A.; multi-machine-guns. Aircraft: four, with catapult. In 1934 the

"Malaya" and "Warspite" were given new turbines, increased aircraft accommodation, and augmented A.A. armament. In 1937 the "Valiant" underwent similar reconstruction. Their speed is 25 knots. The "Malaya" was a gift of the Federated Malay States. (Stephen Cribb.)



## BRITAIN'S POWER AT SEA: BATTLE-CRUISERS AND BATTLESHIPS.

THE "ROYAL SOVEREIGN" CLASS: THE "RAMILLIES." (*Beardmore and Cammell Laird.*)

This Class consists of the "Revenge" (1916), "Resolution" (1916), "Royal Oak" (1916), "Royal Sovereign" (1916), and "Ramillies" (1917).

**5** The normal displacement of these ships is 29,150 tons. The over-all length is 620½ feet ("Revenge," 624½ feet); the beam, 102½ feet; the mean draught, 28½ feet. Guns include: eight 15-in.; twelve 6-in.; eight 4-in. A.A.; and multi-machine-guns. Four underwater torpedo-

tubes are fitted in "Royal Oak," two in "Ramillies" and "Revenge." "Resolution," "Royal Oak" and "Ramillies" have a catapult on "X" turret, and carry one aircraft each. The designed H.P. is 40,000, giving a speed of 23 knots. (*C. E. Brown.*)

THE "RENOWN" CLASS: THE "REPULSE." (*Clydebank.*)

This Class consists of the "Renown" (1916) and "Repulse" (1916).

**2** The normal displacement of these ships is 32,000 tons. The over-all length is 794 feet; the beam, 102½ feet; the maximum draught, 30½ feet ("Renown"), 31½ feet ("Repulse"). The "Repulse" was reconstructed in 1936, and "Renown" is now in process of similar reconstruction,

due to be finished in 1939. Guns include: six 15-in.; twelve 4-in.; eight 4-in. A.A.; and multiple-machine-guns. The "Renown" may be given 4.5-in. guns as secondary armament when refitted. Aircraft: four with catapult. Speed about 30 knots. (*Central Press.*)



# BRITAIN'S POWER AT SEA: HER FIGHTING FORCE—CRUISERS.

PHOTOGRAPHS BY WRIGHT AND LOGAN, AND ABRAHAMS AND SONS.



IN A CLASS BY HERSELF: THE "YORK" (Palmer's).

The "Exeter" is similar to the "York," displacement 8390 tons.

2 The "standard" displacement of the "York" is 8250 tons. Her over-all length is 575 feet, with a beam of 57 feet. The armament consists of six 8-in. guns; eight 4-in. A.A. guns, and six 21-in. torpedo-tubes. She carries one aircraft, with catapult; and has a speed of 32 knots. The "Exeter" was built to a similar design, but is easily distinguished from her.



THE "DORSETSHIRE" CLASS: THE "DORSETSHIRE" (Portsmouth Dockyard).

This Class consists of the "Norfolk" (1930) and the "Dorsetshire" (1930).

2 These ships have a displacement of 9925 and 9975 tons respectively. Their over-all length is 630 feet, and they have a beam of 66 feet. The armament consists of eight 8-in. guns, eight 4-in. A.A. guns, and eight 21-in. torpedo-tubes. They carry one aircraft, and have a speed of 32 knots. Both ships have sternwalks and carry a crew of 650.



THE "LONDON" CLASS: THE "DEVONSHIRE" (Devonport Dockyard).

This Class consists of the "Devonshire" (1929), "London" (1929), "Shropshire" (1929), and "Sussex" (1929).

4 The "Devonshire" and the "London" displace 9750 and 9850 tons respectively, and their sister-ships 9830 tons. Their over-all length is 633 feet, with a beam of 66 feet. Their armament consists of eight 8-in. guns, eight 4-in. A.A. guns, and eight 21-in. torpedo-tubes. These vessels have a speed of 32 knots and carry one aircraft.



THE "KENT" CLASS: THE "CUMBERLAND" (Vickers-Armstrongs).

This Class consists of the "Berwick" (1928), "Cornwall" (1928), "Cumberland" (1928), "Kent" (1928), and "Suffolk" (1928).

5 These ships have a displacement of 10,000 tons, and their over-all length is 630 feet, with a beam of 68½ feet. Their armament consists of eight 8-in. guns and eight 4-in. A.A. guns (six in "Cumberland" and "Suffolk"). All this Class were reconstructed during 1935-38. These vessels have a speed of 32 knots and carry four aircraft.



THE "SOUTHAMPTON" CLASS: THE "NEWCASTLE" (Vickers-Armstrongs).

This Class consists of the "Southampton" (1937), "Newcastle" (1937), "Sheffield" (1937), "Birmingham" (1937), "Glasgow" (1937), "Gloucester" (1939), "Liverpool" (1938), and "Manchester" (1938).

8 These ships have a displacement of 9100-9300 tons. Their over-all length is 591 feet 6 in., with a beam of 61 feet 8 in. (last three: 62 feet 4 in.). The armament consists of twelve 6-in. guns, eight 4-in. A.A. guns, and six 21-in. torpedo-tubes. These ships carry two aircraft and have a speed of 32 knots. The protection is better than in previous Classes.



THE IMPROVED "ARETHUSA" CLASS: THE "AURORA" (Portsmouth Dockyard).

This Class consists of the "Penelope" (1936) and the "Aurora" (1937).

2 These ships may be classed with the "Arethusa" and the "Galatea," but represent an improvement on those vessels. They have a displacement of 5270 tons, and their length at the waterline is 500 feet, with a beam of 51 feet. The armament consists of six 6-in. guns, eight 4-in. A.A. guns, and six 21-in. torpedo-tubes. They have a speed of 32 knots, and all, except the "Aurora," carry one aircraft. The armament mounted in these ships is adequate to deal with convoy-raiders and the vessels are reported to have a cruising range of 12,000 miles.



## BRITAIN'S POWER AT SEA: HER FIGHTING FORCE—CRUISERS.

PHOTOGRAPHS BY WRIGHT AND LOGAN, AND ABRAHAMS AND SONS.



THE "LEANDER" CLASS: THE "AJAX" (Vickers-Armstrongs).

This Class consists of the "Leander" (1933), "Orion" (1934), "Neptune" (1934), "Achilles" (1933), and "Ajax" (1935).

5 These ships have a displacement of 7270-6985 tons, and an over-all length of 554½ ft. with a beam of 55 ft. 2 in. The armament consists of eight 6-in. guns, eight 4-in. A.A. guns, and eight 21-in. torpedo-tubes. The "Ajax" has a speed of 32 knots and carries two aircraft. The eight guns are mounted in four turrets, a method which is considered to be the best arrangement for satisfactory fire-control and superior to nine guns in triple-mountings as in the German "Köln" Class.



THE "EMERALD" CLASS: THE "ENTERPRISE" (Clydebank).

This Class consists of the "Emerald" (1926) and the "Enterprise" (1926).

2 These ships displace 7550 and 7580 tons respectively. Both were refitted in 1934-36. They have an over-all length of 570 ft. with a beam of 54½ ft. The armament consists of seven 6-in. guns, five 4-in. A.A. guns, and sixteen 21-in. torpedo-tubes. They have a speed of 32 knots and carry one aircraft.



THE IMPROVED "BIRMINGHAM" CLASS: THE "EFFINGHAM" (Portsmouth D.Y.).

This Class consists of the "Effingham" (1925), "Frobisher" (1924), and the "Hawkins" (1919).

3 These ships displace 9770, 9860, and 9800 tons respectively. Their over-all length is 605 ft., with a beam, outside bulges, of 65 ft. The armament consists of nine 6-in. guns, four 4-in. A.A. guns, and six 21-in. torpedo-tubes (the "Effingham" has five). All are being reconstructed and rearmed and the "Effingham" returned to service early this year.



THE "D" CLASS: THE "DELHI" (Armstrong).

This Class consists of the "Despatch" (1922), "Diomedé" (1922), "Delhi" (1919), "Dunedin" (1919), "Durban" (1921), "Dana" (1918), "Dauntless" (1918), and the "Dragon" (1918).

8 These ships have a displacement of 4850 tons. The "Dauntless," "Dana," "Delhi" and "Dragon" were refitted in 1929-30. They have an over-all length of 472½ ft., with a beam of 46½ ft. The armament consists of six 6-in. guns, three 4-in. A.A. guns, and twelve 21-in. torpedo-tubes. Their speed is 29 knots.



THE "CERES" CLASS: THE "CURACOA" (Pembroke Dockyard).

This Class consists of the "Cardiff" (1917), "Curacoa" (1918), and "Ceres" (1917).

3 These ships have a displacement of 4290 tons, with an over-all length of 450 ft. and a beam of 43½ ft. The armament consists of five 6-in. guns, two 3-in. A.A. guns, and eight torpedo-tubes. The five cruisers of the "Carlisle" Class are similar to those of the "Ceres" Class, but have "trawler" bows.



THE "COVENTRY" CLASS (Anti-Aircraft Cruisers): THE "COVENTRY" (Swan Hunter).

This Class consists of the "Coventry" (1918) and the "Curlew" (1917).

2 These ships, originally of the "Ceres" Class, were reconstructed and rearmed in 1935. They have a displacement of 4290 tons, with an over-all length of 450 ft. and a beam of 43½ ft. The armament consists of ten 4-in. A.A. guns and multi-machine-guns.

In addition to the ships shown on these pages there is the "Caledon" Class (three ships).



## BRITAIN'S POWER AT SEA: FLOTILLA-LEADERS AND DESTROYERS.



AN ADMIRALTY TYPE FLOTILLA-LEADER: THE "INGLEFIELD" (Cammell Laird).

This Type consists of the "Inglefield" (1937), "Hardy" (1936), "Grenville" (1936).

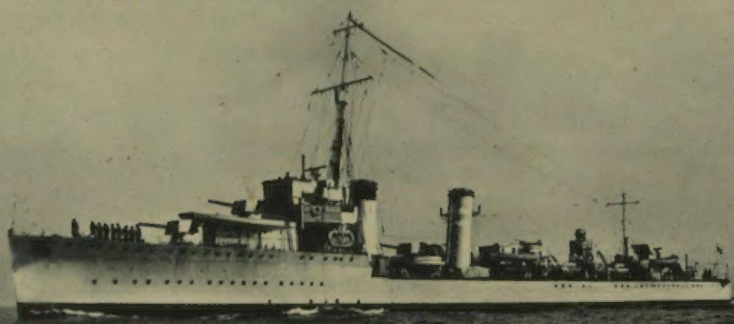
3 These ships average a displacement of c. 1500 tons. Complement: 175. Armament includes five 4.7-in. guns and torpedoes. S.H.P.: 38,000=36 knots. Other Admiralty Types are "L" ("Laforey"), "J" only launched in 1938 ("Jervis" and "Kelly"), and a Type consisting of "Keith," "Kempenfelt," and "Duncan." (Wright and Logan.)



AN ADMIRALTY TYPE FLOTILLA-LEADER: THE "FAULKNOR" (Yarrow).

This Type consists of the "Faulknor" (1935) and "Exmouth" (1934).

2 The displacement of "Faulknor" is 1460 tons; of "Exmouth" 1475 tons. Complement: 175. Armament includes five 4.7-in. guns and eight 21-in. tubes (quadrupled). S.H.P.: 38,000=36 knots. These types of Flotilla-leaders vary mainly, one from another, in the build of the bridge. (R. Perkins.)



THE "SCOTT" CLASS: THE "CAMPBELL" (Cammell Laird).

This Class consists of the "Campbell" (1918), "Douglas" (1918), "Mackoy" (1919), "Malcolm" (1919), "Montrose" (1918).

5 The displacement of these ships is 1530 tons, and their over-all dimensions 332½ by 31½ by 12½ feet. Guns include five 4.7-in., one 3-in. A.A. Torpedo-tubes: six 21-in., in two triple mountings. Designed S.H.P.: 40,000=36.5 knots.



THE "SHAKESPEARE" CLASS FLOTILLA-LEADERS: THE "BROKE" (Pembroke).

This Class consists of the "Broke" (1924), "Keppel" (1925), "Wallace" (1919).

3 These ships have a displacement of 1480 tons, and maximum dimensions of 329 by 32 by 14½ feet. Their complement is 183. Armament includes five 4.7-in., one 3-in. A.A., and seven smaller guns; six 21-in. torpedo-tubes in two triple mountings. Designed H.P.: 40,000=36 knots. This Class was built under the 1916-18 Emergency War Programme. (Stephen Cribb.)



THE "TRIBAL" CLASS: THE "COSSACK" (Vickers-Armstrongs).

This Class consists of the "Afridi," "Cossack," "Eskimo," "Mashona," "Gurkha," "Maori," "Mohawk," "Nubian," "Sikh," "Zulu," "Matabele," "Punjabi," "Ashanti," "Bedouin," "Somali," "Tartar." All launched 1937.

16 In these, the Navy's largest destroyers to date, torpedoes take second place to guns: only one set of four tubes are mounted. (By Courtesy of Vickers-Armstrongs.)



THE "INTREPID" CLASS: THE "ICARUS" (Clydebank).

This Class consists of the "Icarus" (1937), "Ilex" (1937), "Imogen" (1937), "Imperial" (1937), "Impulsive" (1938), "Intrepid" (1937), "Isis" (1937), "Ivanhoe" (1937).

8 The displacement of these ships is 1370 tons. Besides the classes of destroyers given on this page, there are the "S," "V," "W," "A," "B," "D," "C," and "J" boats. (Stephen Cribb.)



THE "HERO" CLASS: THE "HERO" (Vickers-Armstrongs).

This Class consists of the "Hasty" (1936), "Havock" (1937), "Hereward" (1936), "Hero" (1936), "Hostile" (1936), "Hotspur" (1936), "Hunter" (1936), "Hyperion" (1936).

8 The displacement of these ships is 1340 tons. Complement: 145. Guns include four 4.7-in. There are eight 21-in. torpedo-tubes. S.H.P.: 34,000=35.5 knots. (Stephen Cribb.)



THE "FEARLESS" CLASS: THE "FAME" (Vickers-Armstrongs).

This Class includes the "Fearless," "Foresight," "Foxhound," "Fortune," "Forester," "Fury," "Fame," "Firedrake." All completed 1935, except "Fearless" (1934).

8 Except for the "Fearless" (1375 tons), the displacement of this Class is 1350 tons. Armament: four 4.7-in. guns and eight 21-in. torpedo-tubes. (Courtesy of Vickers-Armstrongs.)



## BRITAIN'S POWER AT SEA: TYPES OF SUBMARINES AND AN ESCORT VESSEL.

PHOTOGRAPHS BY STEPHEN CRIBB, WRIGHT AND LOGAN, AND ABRAHAM AND SONS.



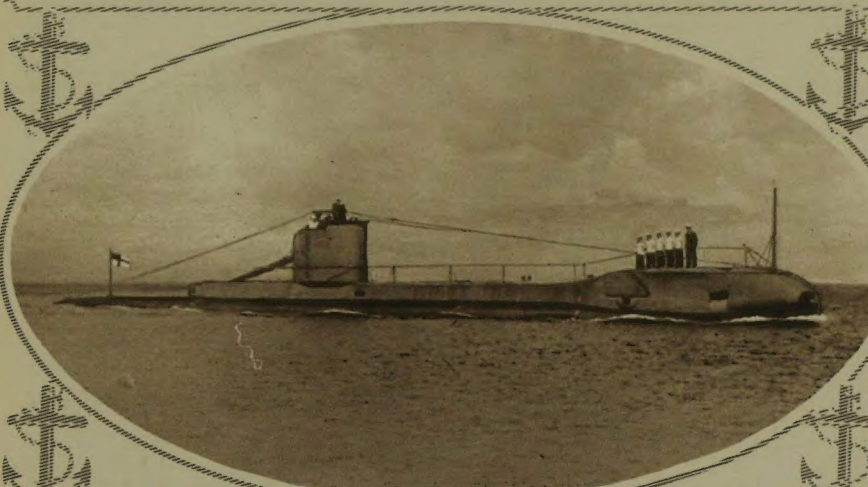
THE "TRITON" CLASS: THE "TRITON" (Vickers-Armstrongs).

**15** This Class consists of the "Triton" (1938) and (not yet completed) the "Tigris," "Torbay," "Triumph," "Thistle," "Triad," "Truant," "Tetrarch," "Thetis," "Trident," "Taku," "Talisman," "Tribune," "Tarpon" and "Tuna."



THE "PORPOISE" CLASS: THE "NARWHAL" (Vickers-Armstrongs).

**6** This Class consists of the "Porpoise" (1933); "Narwhal" (1936); "Rorqual" (1937); "Grampus" (1937); "Cachalot" (1938); and (not yet completed) "Seal."



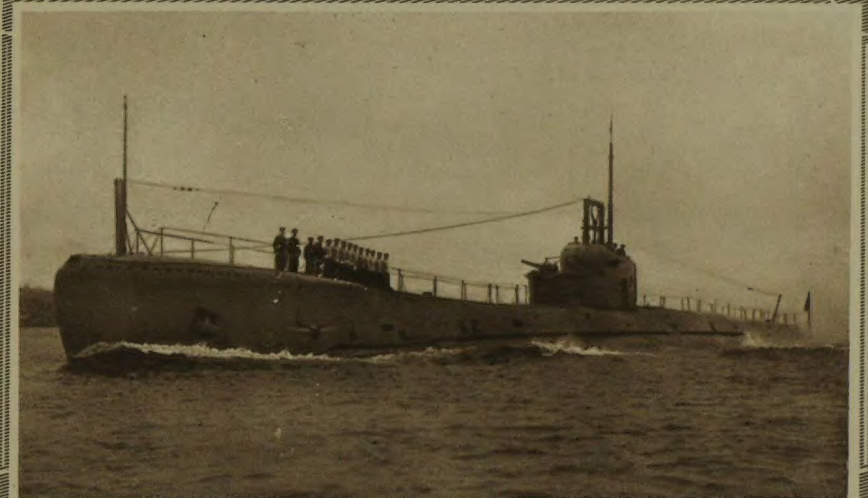
THE "UNITY" CLASS: THE "UNDINE" (Vickers-Armstrongs).

**3** This Class consists of the "Undine" (1938); "Unity" (1938); and "Ursula" (1938).



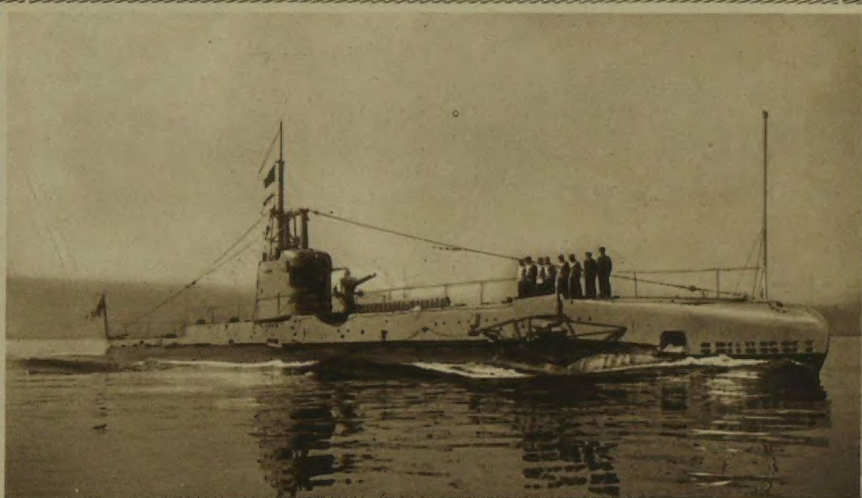
THE "SHARK" CLASS: THE "SUNFISH" (Chatham Dockyard).

**8** This Class consists of the "Shark" (1934); "Snapper" (1935); "Sunfish" (1937); "Sterlet" (1938); "Sealion" (1934); "Salmon" (1935); "Spearfish" (1936); and "Seawolf" (1936).



THE "THAMES" CLASS: THE "SEVERN" (Vickers-Armstrongs).

**3** This Class consists of the "Thames" (1932); "Severn" (1935); and "Clyde" (1935).



THE "SWORDFISH" CLASS: THE "SWORDFISH" (Chatham Dockyard).

**4** This Class consists of the "Swordfish" (1932); "Sturgeon" (1932); "Starfish" (1933); and "Seahorse" (1933).

THE "Triton" Class of vessels are officially described as "patrol type" submarines. The "Triton" has a displacement of 1095-1579 tons and the others of 1090-1575 tons. They carry a crew of fifty-three and are armed with one 4-in. gun and six 21-in. torpedo-tubes. They have a speed of 15 knots. The "Porpoise" Class consists of six minelaying submarines which have a speed of 16 knots on the surface and 8.75 knots when submerged. They have a displacement of 1520-2140 tons ("Porpoise," 1500-2060 tons), and carry a crew of fifty-five. Their armament consists of one 4-in. gun and six 21-in. torpedo-tubes. Submarines of the "Unity" Class are of the coastal type with a displacement of 540-730 tons. They have a complement of twenty-seven and an armament of six 21-in.

[Continued opposite.]



THE "EGRET" CLASS: THE "EGRET" (White).

**3** This Class of escort vessel consists of the "Egret" (1938); "Auckland" (1938); and "Pelican" (1939).

torpedo-tubes. Their speed is 11.25 knots. The "Shark" Class represents an improvement on the "Swordfish" design and have a displacement of 670-960 tons. They carry a crew of forty and are armed with one 3-in. gun and six 21-in. torpedo-tubes. The "Sunfish" has a speed of 15 knots, and the others, 13.75 knots. The "Thames" Class represents the ocean-going type of submarine with a displacement of 1850-2710 tons. These vessels have a surface speed of 22 knots. The "Egret" Class of escort vessels have a displacement of 1200 tons and are armed with eight 4-in. A.A. guns. In addition to the vessels shown here there are the "Rainbow," "Parthian," "Odin," "L" and "H" Classes of submarines; the "Bittern" and other Classes of escort vessels; the cruiser-minelayer "Adventure" and a number of mine-sweepers.



# REPLACING THE OLD OARED BARGE AND SMALL T.B.: FAST MOTOR-BOATS.

PHOTOGRAPHS BY COURTESY OF THE BRITISH POWER BOAT COMPANY, HYTHE, SOUTHAMPTON.



16-FT. PLANING DINGHIES, WITH WHICH DESTROYERS ARE EQUIPPED.



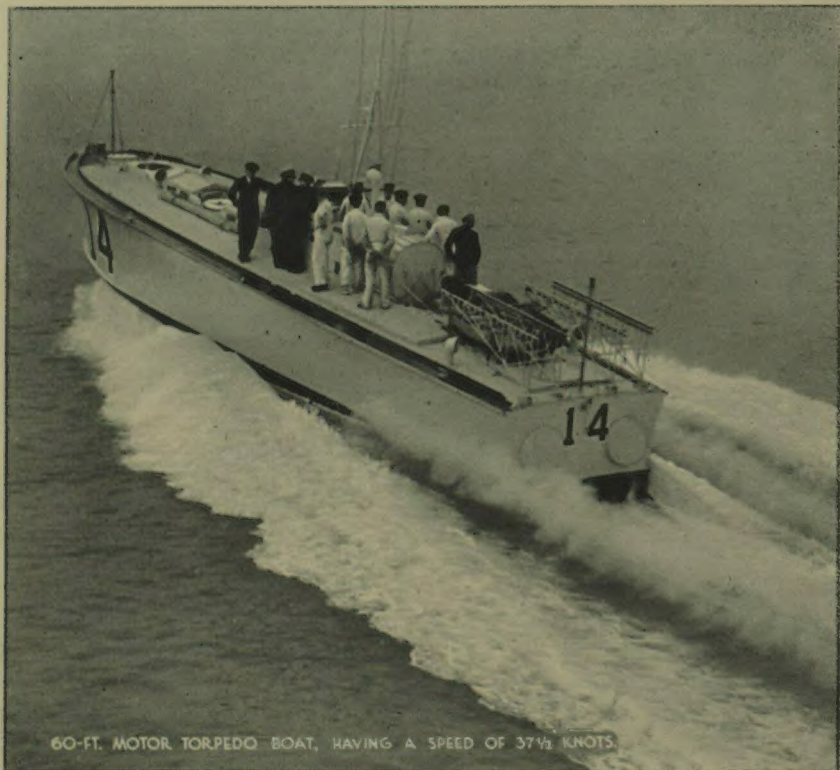
25-FT. FAST LAUNCH, USUALLY THE PRINCIPAL POWER DRIVEN CRAFT OF A DESTROYER.



45-FT. FAST MOTOR PICKET BOAT, THE PRINCIPAL SHIP'S BOAT IN CAPITAL SHIPS.



ADMIRAL'S HIGH SPEED BARGE: A 45-FT. BOAT USED BY OFFICERS OF FLAG RANK.



60-FT. MOTOR TORPEDO BOAT, HAVING A SPEED OF 37½ KNOTS.



THE NEW 70-FT. MOTOR TORPEDO BOAT, NOW UNDERGOING ADMIRALTY TRIALS.

## THE MOTOR-BOAT AS TENDER, CEREMONIAL VESSEL AND TORPEDO-BOAT: NAVAL TYPES IN USE OR UNDER TRIAL.

On this page we illustrate the development of one of the most interesting features of the modern navy, the motor power-boat and the motor torpedo-boat, as exemplified by craft brought out by the British Power Boat Company, of Hythe, Southampton, which has played a large part in perfection of this type of vessel. The original prototype of the 16-ft. "Power" planing dinghy was brought out in 1930. British destroyers are now equipped with this type. The 25-ft. fast motor-boat is used by destroyers for general service and ship to shore communication, and is also supplied to some cruisers and capital ships. The 45-ft. fast motor picket-boat is the principal ship's boat for capital ships and large

cruisers. It can mount two machine-guns, and can also be used to operate light minesweeping gear or drop depth charges. The original 60-ft. motor torpedo-boat has proved extremely successful, and in 1937 six such boats travelled under their own power from Portsmouth to Malta—by far the longest journey ever taken by craft so small, as a flotilla. The latest product of the British Power Boat Company is the fine 70-ft. torpedo-boat, with three Rolls-Royce "Power-Merlin" Marine engines. It has a speed in excess of 45 knots, and is armed with two machine-guns in power-operated turrets and torpedo-tubes. It is now undergoing Admiralty trials. It has already been ordered by several foreign navies.



## KEEPING THE SEA IN ALL WEATHERS: STORM-BUFFETED BRITISH WARSHIPS.



ILLUSTRATING THE SEA-KEEPING QUALITIES WHICH HAVE NEVER BEEN OVERLOOKED BY BRITISH WARSHIP DESIGNERS: THE NEW CRUISER "GLASGOW" SHIPPING IT GREEN.



THE MODERN DESTROYER'S CAPACITY FOR KEEPING UP WITH THE FLEET IN ALL WEATHERS: A FLOTILLA SEVERELY BUFFETED IN THE MEDITERRANEAN.

Although the technical side of the Navy is more to the fore nowadays than ever, and a modern warship is about as elaborate a mass of mechanism as human ingenuity has yet devised, seamanship can never be neglected. As in Nelson's

day, the capacity to weather a storm can still be a vital factor in naval strategy. The British Fleet, unlike some foreign fleets, is a sea-keeping force which can operate far from its bases in all weathers. (Photographs by Fox.)



# FAMOUS BRITISH SHIPS FROM HENRY VIII. TO TRAFALGAR: I.—TRIUMPHS OF THE TUDOR AND STUART NAVAL DESIGNERS.



AN EARLY EXAMPLE OF THE ADOPTION OF THE "BIG GUN" POLICY BY BRITAIN: A HENRY VIII. WARSHIP—PROBABLY THE "HENRI GRACE À DIEU." This four-masted ship is seen in a detail taken from a painting depicting Henry VIII at Dover on his way to meet Francis I. on the Field of Cloth of Gold in 1530. Though in several respects inaccurate, it does illustrate an epoch-making change in the ships of Henry VIII.'s reign: namely, the piercing of the ship's sides with gun-ports, so that artillery, and hence the broadside, might become the prime instrument of attack.



AN EARLY EXAMPLE OF THE PROVISION OF A HEAVIER BROADSIDE BY MOUNTING BIG GUNS AT THREE LEVELS: THE JACOBEOAN "PRINCE ROYAL."

Built by Phineas Pett in 1610, the "Prince Royal" was the largest and most richly decorated (or "garnished") ship of James I.'s Navy. Though it would be misleading to call her a three-decker, in the modern sense, she mounted heavy guns on three levels. This detail is taken from a painting by Adam Willarts (1577-c. 1660) of the Elector Palatine, Frederick V., leaving Margate in 1613 with his bride, Princess Elizabeth, the daughter of James I.



THE FIRST SHIP IN THE NAVY TO HAVE THREE FLUSH DECKS FULLY ARMED WITH HEAVY GUNS: CHARLES I.'S "SOVEREIGN OF THE SEAS."

This was the first ship in the British Navy to have three flush decks fully armed with heavy guns. Built by Peter Pett, with the help of his father, Phineas, and launched at Woolwich in October 1637, she was the finest unit in the fleet built by Charles I. from Ship Money. The illustration is a detail from "Peter Pett to the 'Sovereign of the Seas,'" traditionally ascribed to the William Van de Velde. The "Sovereign of the Seas," with frequent rebuildings, lasted to the end of the century and served as the model for all three-decked ships.



A LATE SEVENTEENTH-CENTURY THREE-DECKER: THE "ROYAL KATHERINE," WHICH FOUGHT IN THE THIRD DUTCH WAR.

This eighty-four-gun ship was commanded by George Legge, later Earl of Dartmouth, in the two battles of the Schoonveldt and at the Texel, fought on June 4 and August 11, 1673, respectively, during the Third Dutch War (1672-1674). The "Royal Katherine" was one of the smallest of the three-decked ships used in the English Navy. The ship is shown flying the flags and streamers at a review of the combined English and French Fleets.



THE "ROYAL PRINCE": A 100-GUN SHIP BUILT BY SIR-PHINEAS PETT, AND LAUNCHED IN 1670.

This illustration is from an oil painting by the elder Van de Velde. The "Royal Prince," a 100-gun ship built by Sir Phineas Pett, son of Peter, and launched at Woolwich in 1670, was famous as Sir Edward Spragge's flagship at the battle of the Texel, August 11, 1673—the last battle of the protracted Dutch Wars. After Spragge's death the "Royal Prince" was resolutely defended by her captain against all the attacks of Cornelius Tromp.



THE "BRITANNIA": A 100-GUN SHIP IN WHICH ADMIRAL RUSSELL FLEW HIS FLAG AT THE VICTORY OF BARFLEUR IN 1692.

The "Britannia," of 100 guns, built by Phineas Pett at Chatham in 1682, was Admiral Russell's flagship at Barfleur (1692), the decisive, if unspectacular, naval engagement of the War of the English Succession (1689-1697). The ship is shown flying the flags usual when the King was on board: the Union Jack at the spritsail topmast head; the Admiralty Flag at the fore; and Royal Standard at the main.



# FAMOUS SHIPS IN OUR NAVAL HISTORY : II.—NAMES OF RENOWN IN THE 18TH-CENTURY AND NAPOLEONIC WARS.



AN 18TH-CENTURY "ROYAL SOVEREIGN" PREDECESSOR OF THE PRESENT BATTLESHIP OF THAT NAME.

Pett's "Sovereign of the Seas" was burnt at Chatham in 1696. To replace her, Fisher Harding built the "Royal Sovereign," which was launched at Woolwich in 1701. She served as the flagship of Rooke (the captor of Gibraltar) at Cadiz in 1702. The picture is interesting as showing the peak of elaborateness in stern ornamentation.



THE "ROYAL GEORGE"—FAMOUS AS THE SHIP IN WHICH KEMPENFELT WAS LOST IN 1782.

This is a detail from a painting by John Cleveley the elder. The "Royal George" was launched at Woolwich in 1756, served as Hawke's flagship at the battle of Quiberon Bay in 1759, the "Year of Victories." She is perhaps most famous for her end, when at Spithead in 1782 she sank to the bottom with Kempenfelt and some 800 men on board.



THE "RAMILLIES": A SEVENTY-FOUR, PREDECESSOR OF THE PRESENT BATTLESHIP OF THAT NAME.

Returning with a fleet of merchantmen and some of the prizes taken at the Saints (including the "Ville de Paris," de Grasse's flagship), Admiral Graves, with his flag in the "Ramillies," seventy-four guns, with two consorts, was struck by a sudden squall off the Banks of Newfoundland. The "Ramillies" was wrecked in the storm and burnt.



THE "SOMERSET": ROOKE'S FLAGSHIP AT THE BATTLE OF VIGO BAY IN 1702.

This illustration is taken from a painting by Ludolf Bakhuizen. Admiral Rooke, from Cadiz, captured or destroyed every ship in a Spanish treasure fleet that had put into Vigo Bay. Among the captured treasure was a rich cargo of snuff; and it is interesting to find that the popularity of snuff-taking dates from this time.



THE "SANDWICH": THE ENGLISH FLAGSHIP AT THE "MOONLIGHT BATTLE" IN 1780.

The "Sandwich" was Rodney's flagship at the Moonlight Battle, January 16, 1780. By the bold tactical manoeuvre of engaging to leeward, Rodney prevented eleven Spanish ships in ambush off Cape St. Vincent from putting into Cadiz, and captured six prizes. (From a painting by Francis Holman.)



THE "CAPTAIN": NELSON'S SHIP AT THE BATTLE OF ST. VINCENT.

Nelson flew his Commodore's broad pendant in the "Captain" at the battle of St. Vincent, February 14, 1797; in which he left the line of battle to prevent the flight of the Spanish rear. It was from the "Captain" that he captured the Spanish "San Nicolas," which he used as a "patent bridge" to board the first-rate "San Josef," one of the biggest vessels afloat.



THE "PRINCE GEORGE": THE BRITISH FLAGSHIP AT THE BATTLE OF FINISTERRE, 1747.

This was Anson's flagship, the "Prince George," at the first battle of Finisterre, May 3, 1747. After this action, in which Anson proved the efficacy of the manoeuvre of the "General Chase," the French Admiral, de la Jonquiere, made his well-known flattering jest: "Vous avez vaincu 'L'Invincible,' et 'La Gloire' vous suit."



THE "FORMIDABLE": THE FLAGSHIP AT RODNEY'S VICTORY OF THE SAINTS IN 1782.

The "Formidable" was Rodney's flagship at the battle of the Saints, April 12, 1782, where he initiated a new age of naval tactics by breaking through the French line. Rodney succeeded in taking five French ships of the line, and also captured the French Admiral, de Grasse. This illustration is from the painting by Thomas Whitcombe (c. 1760-1825).



THE MOST FAMOUS SHIP IN THE HISTORY OF THE NAVY: THE "VICTORY."

This illustration is a detail from a fanciful composition, including all Nelson's flagships, painted by Nicholas Pocock in 1807 to illustrate Clarke and McArthur's memorial "Life of Nelson." Now restored, under the auspices of the Society for Nautical Research, to her appearance at the battle of Trafalgar, the "Victory" is preserved at Portsmouth.



# "THE GREAT CANNON TO THE CLOUDS SHALL TELL": DAY-FIRING AT SEA.



BRITISH BATTLE-CRUISERS AT TARGET PRACTICE: THE 15-IN. GUNS OF THE "HOOD" FIRING A SALVO WITH A TOTAL WEIGHT OF METAL OF NEARLY SEVEN TONS—THE AFTER-TURRETS IN ACTION.

Above we show British battle-cruisers at target practice with (in the foreground) the after 15-in. guns of H.M.S. "Hood" firing a salvo. The "Hood" mounts eight of these guns, firing projectiles with a total weight of nearly seven tons, and twelve

5.5-in. guns. The battleships "Royal Sovereign" and "Queen Elizabeth," the battle-cruiser "Repulse" and the "Erebus" class of monitors are also armed with 15-in. guns. Those in the "Erebus" can range up to 40,000 yards. (P.N.A.)



## NIGHT-FIRING : A SCENE ILLUMINATED BY GUN-FLASHES AND SEARCHLIGHT.



A BRITISH BATTLESHIP IN ACTION : THE SECONDARY ARMAMENT OF 6-IN. GUNS ABOARD THE "RODNEY" FIRING DURING A NIGHT ATTACK WHILE THE HOME FLEET WAS ON MANŒUVRES.

This photograph was taken while the Home Fleet was on manœuvres and shows the secondary armament of the battleship "Rodney" firing during a night attack. The scene is lit by the beam of a searchlight and the flash of the guns. The "Rodney"

has a secondary armament of twelve 6-in. guns, as well as her main armament of nine 16-in. guns, and the total weight of the projectiles discharged from these twelve guns is over half a ton. (Central Press.)



# SIXTY YEARS OF NAVAL SHIPBUILDING: FROM CORVETTE TO BATTLE-CRUISER.

PHOTOGRAPHS BY COURTESY OF THE FAIRFIELD SHIPBUILDING AND ENGINEERING COMPANY, LTD., BUILDERS OF THE SHIPS ILLUSTRATED.



BUILT BY THE FAIRFIELD ENGINEERING COMPANY IN 1878: THE 2088-TON CORVETTE "COMUS," WHICH SAW SERVICE OFF NICARAGUA IN THE 'NINETIES.



ILLUSTRATING THE RELUCTANT ABANDONMENT OF SAIL BY THE ADMIRALTY: THE PROTECTED CRUISER "MAGICIENNE" (2960 TONS), BUILT BY FAIRFIELD IN 1888.



A TYPICAL LATE NINETEENTH-CENTURY CRUISER, PAINTED BLACK AND WHITE WITH YELLOW FUNNELS: THE "HIGHFLYER," BUILT BY FAIRFIELD IN 1898.



ONE OF OUR EARLIEST BATTLE-CRUISERS: THE "INDOMITABLE," BUILT BY FAIRFIELD IN 1908, WHICH FOUGHT AT JUTLAND.



THE "VALIANT," ONE OF THE "QUEEN ELIZABETH" CLASS: COMPLETED IN 1916 IN TIME FOR JUTLAND; AND NOW BEING RECONSTRUCTED.



THE "RENOWN," BUILT IN 1916: ORIGINALLY DESIGNED AS A LIGHTLY ARMoured, SHALLOW DRAUGHT BATTLE-CRUISER; BUT MUCH MODIFIED SUBSEQUENTLY.



THE "NORFOLK," BUILT IN 1928: A TEN-THOUSAND-TON CRUISER CONSTRUCTED TO THE WASHINGTON TREATY LIMITS.



A HIGHLY SUCCESSFUL TYPE OF MODERN BRITISH 6-IN.-GUN CRUISER: THE "LIVERPOOL," BUILT IN 1938.

This record of ships built for the Navy by the Fairfield Shipbuilding and Engineering Company, of Govan, provides a fascinating historical commentary on the evolution of the Navy over sixty years. The earliest vessel, the "Comus" corvette, was powered with engines of 375 h.p.; the turbines of the battle-cruiser "Renown,"

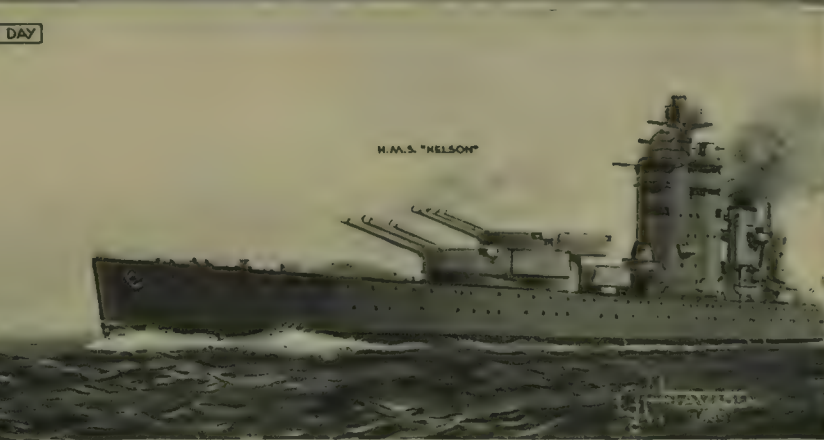
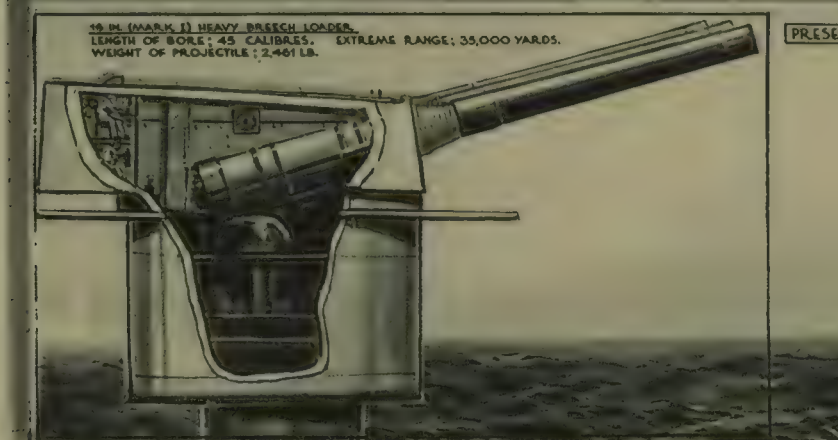
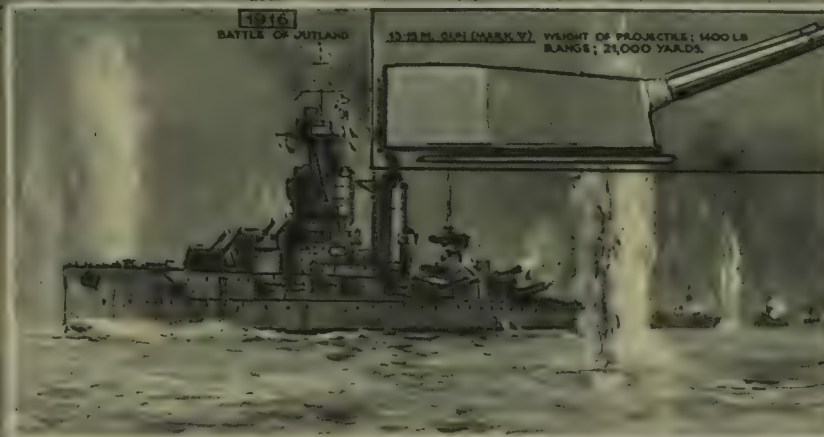
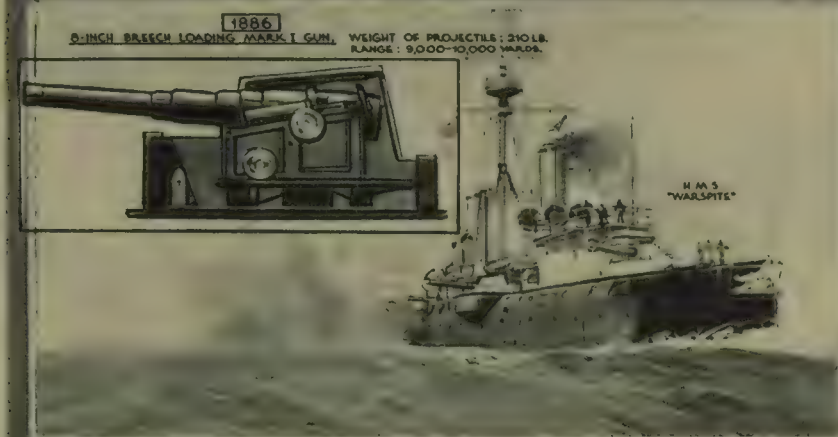
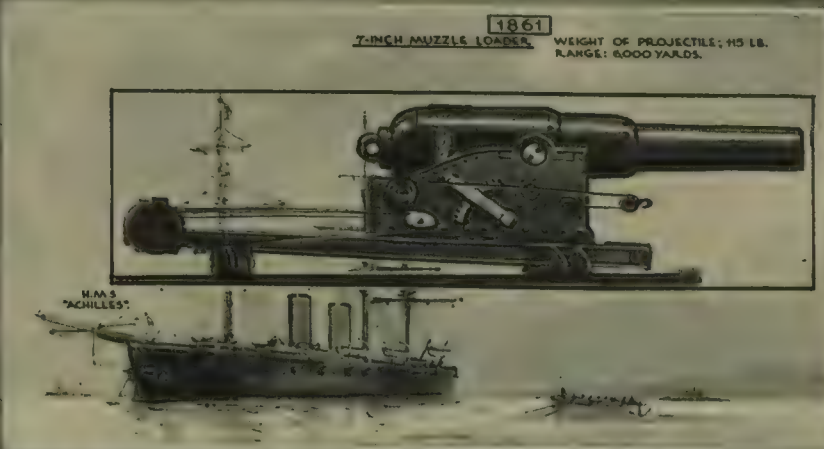
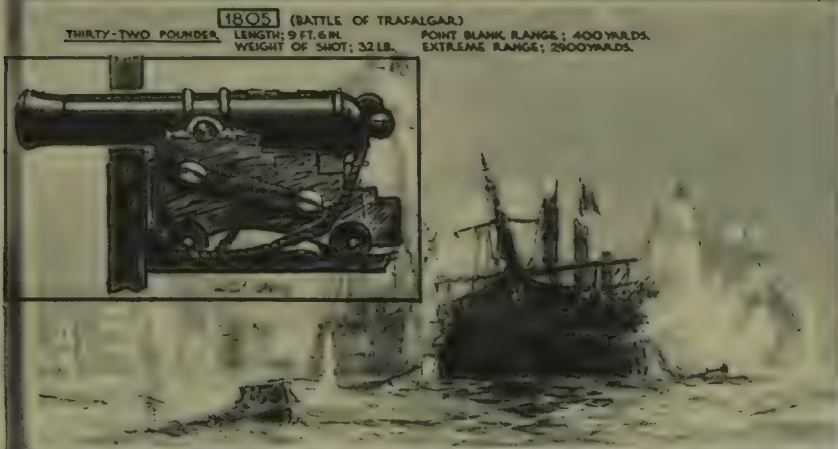
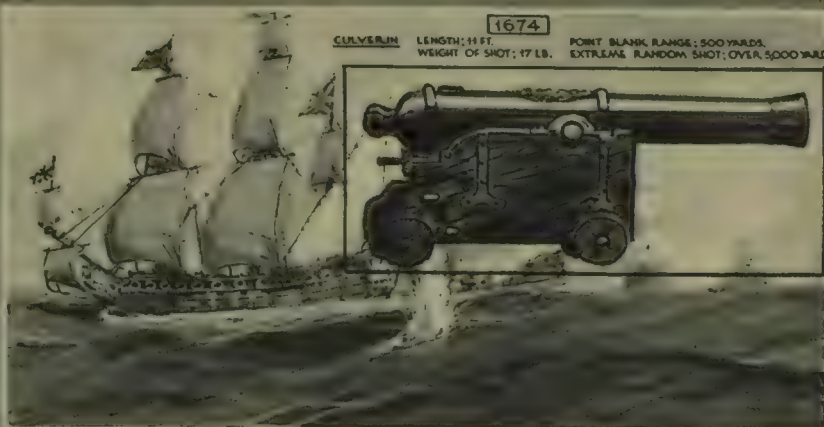
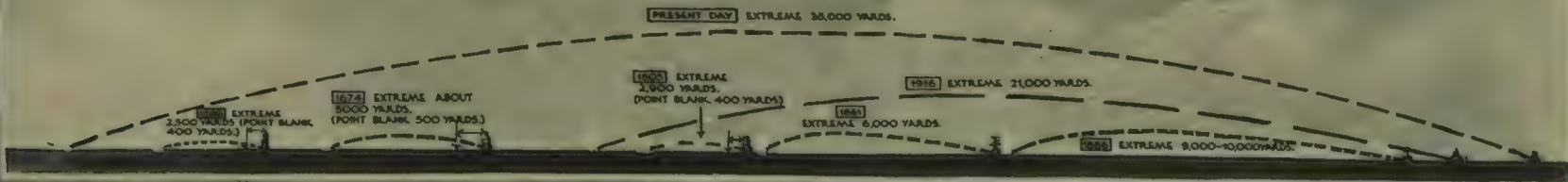
launched in 1916, develop 112,000 h.p., or as much as nearly three hundred "Comuses" put together! The old second class cruiser "Highflyer," built in 1898, made 20 knots with two sets of four-cylinder triple-expansion steam engines; turbines drive the cruiser "Liverpool," completed forty years later, at 32 knots.



FROM CULVERIN TO SIXTEEN-INCH GUN: RANGES OF NAVAL ARTILLERY.

Drawn by Our Special Artist, G. H. Davis, from data furnished by the National Maritime Museum and the Admiralty Library.

EXTREME RANGES OF BRITISH NAVAL ARTILLERY COMPARED TO THE SAME SCALE.



FROM THE ARMADA TO THE BATTLE OF JUTLAND: THE PROGRESSIVE INCREASE IN THE RANGE OF GUNS AND THE SIZE OF PROJECTILES.

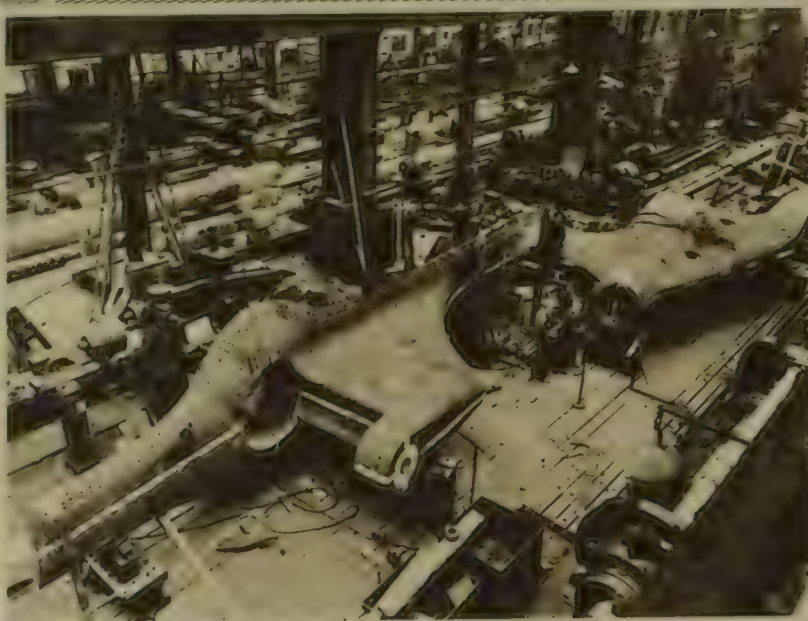
Elizabethan gunnery books state that culverins, the most popular and the longest-range guns mounted in British ships, had an average extreme range of 2500 paces (though a "random shot" may have travelled much further). To-day, the latest guns whose details we can give, the 16-in. weapons mounted in the battleships "Rodney" and "Nelson," have a range of some twenty miles (at an elevation of 40 degrees). The difference between the guns of the sixteenth, seventeenth and eighteenth centuries and those of the Nelson period of the early nineteenth century was only apparent from the increase in the size of the shot, the better fitting of the projectiles in the guns, and the greater accuracy of the fire thus obtained. Tactics, too, remained stationary, actions being fought at point-blank range, about 400-500 yards. The middle of the nineteenth century, however, saw a big change, largely due to the inventions, among others, of Armstrong

and Whitworth. Rifling was introduced about 1855, and the ball shot replaced by the shell, something on the lines of modern projectiles. By 1866, breech-loading was in common use, and the size of the guns increased. But the next thirty years saw, perhaps, the greatest progress of all: there is no comparison between, say, the 8-in., 9-in., and even larger weapons of the 'eighties and those in use at the battle of Jutland in 1916, when, in many instances, fire was opened at the enormous range of 18,000 to 19,000 yards. The experience of the war after Jutland, the invention of increasingly powerful propellants, scientific shaping of the projectile, and increasing the elevation, has widely extended the range of naval guns. This will doubtless be evident when the ranges of the 14-in. steel guns now being made for our new battleships and those of the equally powerful guns either recently made abroad or in process of manufacture are revealed.

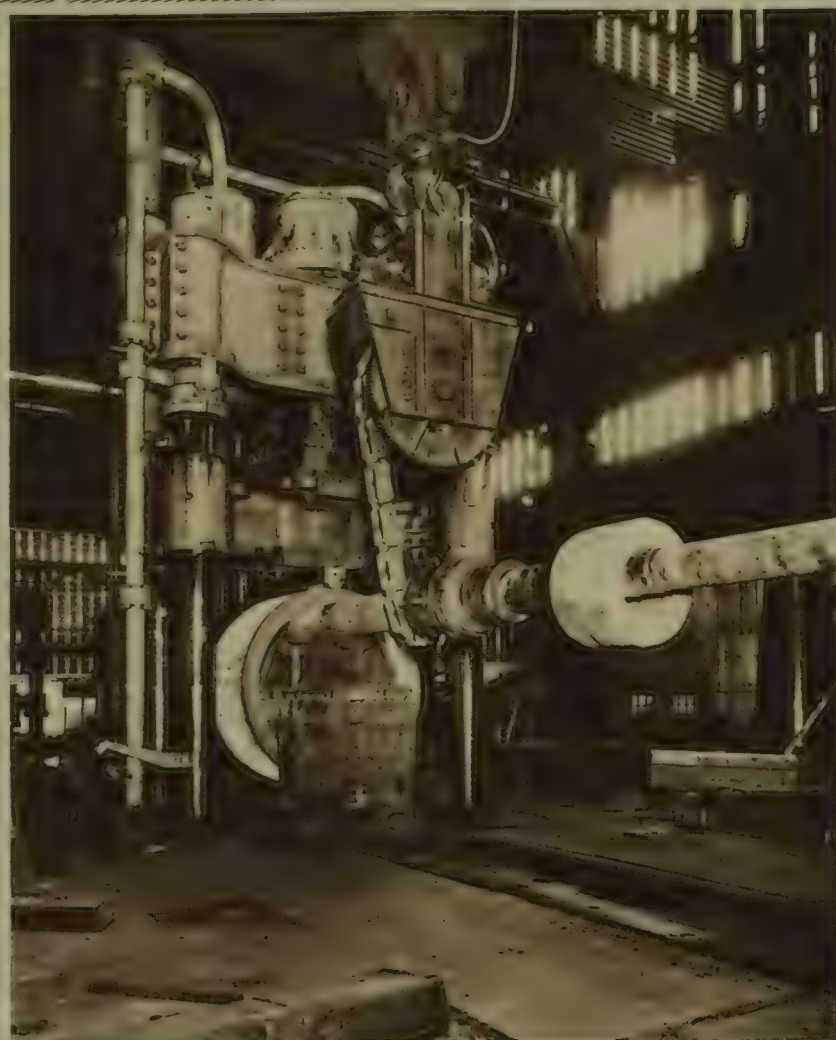


# FORGING BRITAIN'S MIGHT: PRODUCING A WARSHIP'S COMPONENTS.

PHOTOGRAPHS BY COURTESY OF BEARDMORE AND CO.



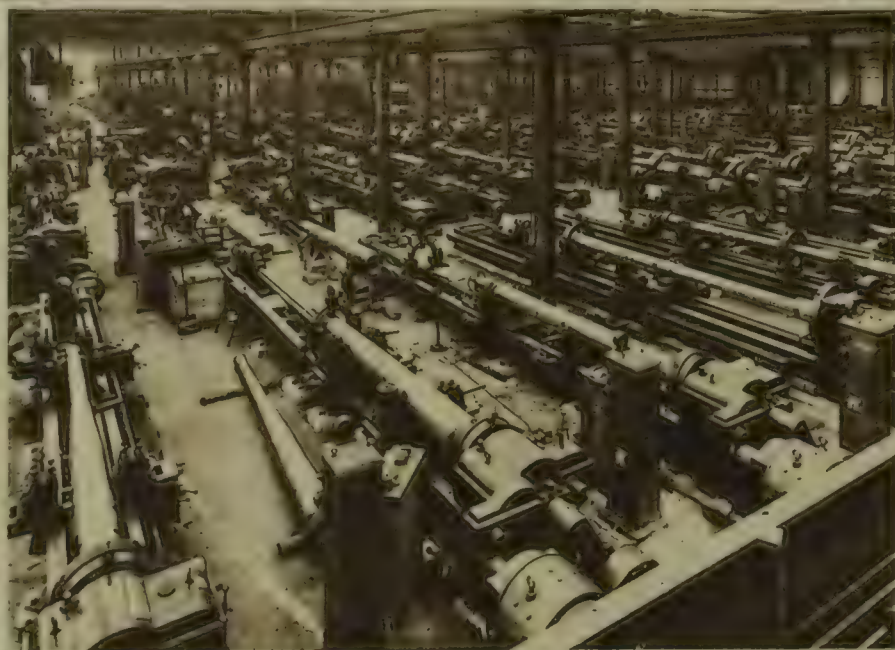
A HUGE "JOB" AT BEARDMORE'S WORKS, GLASGOW: THE TWO PIECES OF A WARSHIP'S CAST STEEL STERN FRAME, WEIGHING OVER 102 TONS, BEING FITTED TOGETHER BEFORE BEING DESPATCHED TO THE SHIPYARD.



A 6000-TON HYDRAULIC PRESS HOLLOW-FORGING A WARSHIP'S ENGINES' GEAR-WHEEL, WHICH WHEN COMPLETED WILL MEASURE  $13\frac{1}{2}$  FT. ACROSS, BE 5 FT. WIDE AND WEIGH 48 TONS.



A CONTRAST IN PROPELLER BRACKETS AT BEARDMORE'S WORKS: THE HUGE STEEL CASTINGS FOR A BATTLESHIP PLACED ON EITHER SIDE OF THE TWO BRACKETS FOR A COASTING VESSEL (TO RIGHT OF WORKMAN).



THE MASS PRODUCTION OF GUNS: A LONG VISTA OF LATHES IN A LIGHT ORDNANCE SHOP AT BEARDMORE'S; WITH GUN BARRELS OF MEDIUM CALIBRE AT VARIOUS STAGES OF THEIR MACHINING.



A CAST STEEL RUDDER-FRAME FOR A WARSHIP READY FOR DESPATCH TO THE SHIPYARD, TO BE BUILT INTO THE SHIP; THE TOTAL WEIGHT OF THE FRAME BEING 50 TONS.

The remodelling of the century-old works of William Beardmore and Co., Ltd., Parkhead, Glasgow, within the past few years has brought the plant of this firm up to the highest standard of efficiency. In all, the works cover more than ninety-five acres. The melting shop, foundry, heating furnaces, hydraulic forging presses, steam hammers, armour-rolling mill and machine shops, with their attendant equipment,

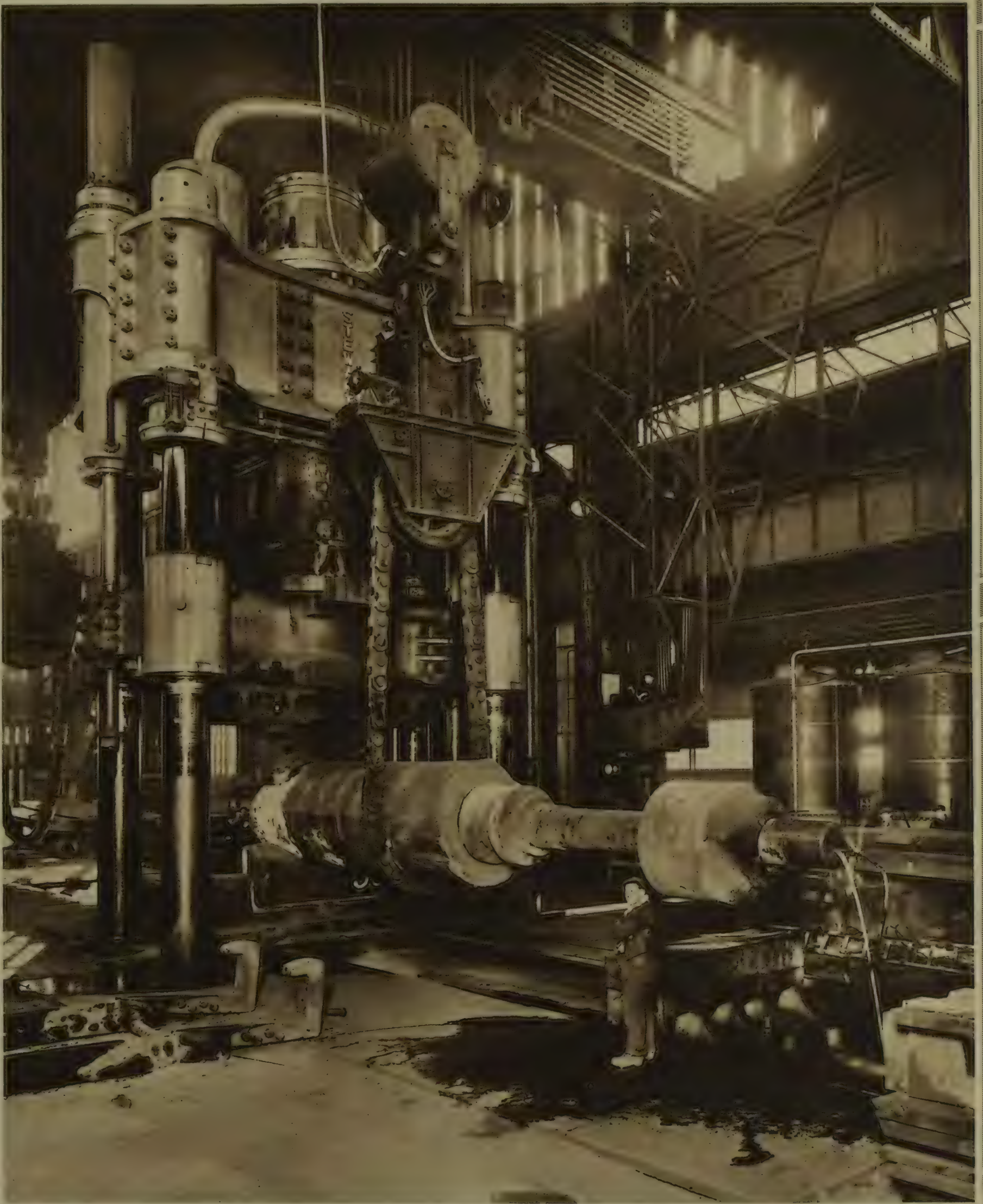
carry out the manufacture of ordnance, armour, bullet-proof material, steel castings and forgings required for the Naval, Military and Air Services of the Government. The foundry, which was, incidentally, responsible for the hull castings of the largest warship afloat, the "Hood," is provided with three Siemens-Martin steel open-hearth furnaces, one of fifty tons and two of thirty-five tons capacity, collectively capable

[Continued opposite.]



# FORGING BRITAIN'S MIGHT: A NAVAL GUN IN A 6000-TON PRESS.

PHOTOGRAPH BY COURTESY OF BEARDMORE AND CO.



THE INITIAL STAGES IN THE MANUFACTURE OF A LARGE GUN: THE 6000-TON HYDRAULIC FORGING PRESS ENGAGED IN "DRAWING OUT" THE HOLLOW GUN FORGING, BY PRESSING THE HEATED STEEL UPON A MANDREL INSERTED IN THE CORE.

*Continued.*

of turning out over a thousand tons of steel per week. The forge is the oldest and at present one of the most extensive departments. The light forge shop is a recently reconstructed plant with three 4-ton, one 30-cwt., and five 10-cwt. to 15-cwt. steam hammers. The heavy forging plant is in two sections. One section contains a hydraulic forging press of 12,000 tons capacity, served by two overhead electric cranes

capable of lifting weights of 180 tons. The extension to this press shop contains a hydraulic forging press of the very latest type of 6000 tons capacity, served by two electric overhead cranes capable of lifting weights up to 250 tons. The other section of the forging plant is equipped with three hydraulic forging presses, one of 4000 tons and two of 2000 tons capacity respectively.



## REDUCING THE TIME SPENT AT "CLEANING STATIONS":

PHOTOGRAPHS REPRODUCED BY COURTESY OF



ONE OF THE LATEST TYPE OF BRITISH CRUISERS: H.M.S. "SHEFFIELD," BUILT BY VICKERS-ARMSTRONGS AND COMPLETED IN 1937, WHICH HAS AN ARMAMENT OF TWELVE 6-IN. GUNS AND CARRIES TWO AIRCRAFT.



THE CREST OF H.M.S. "SHEFFIELD": AN INTRICATE CASTING IN A METAL WHICH RESISTS CORROSION.



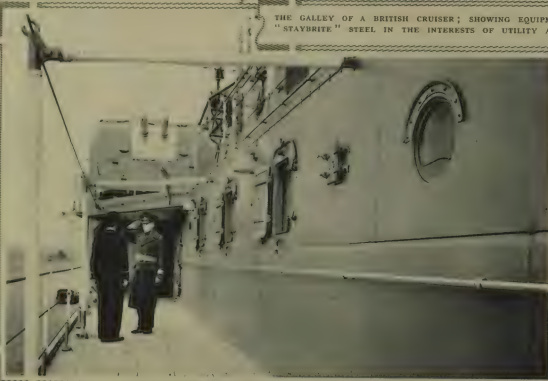
A MODERN METALLURGICAL DEVELOPMENT USED IN A WARSHIP: POLISHED "STAYBRITE" STEEL RAILS AND STANCHIONS.



THE GALLEY OF A BRITISH CRUISER: SHOWING EQUIPMENT MADE FROM "STAYBRITE" STEEL IN THE INTERESTS OF UTILITY AND CLEANLINESS.



UNTARNISHABLE STEEL IN USE BELOW DECK: COMPANION TREADS AND RAILS MADE FROM METAL WHICH RESISTS CORROSION.



THE CORRAL OF THE GANGWAY REPORTING TO A SUB-LIEUTENANT ON THE QUARTER-DECK OF THE "SHEFFIELD": A PHOTOGRAPH WHICH SHOWS THE POLISHED STORN-RAIL OF "STAYBRITE" STEEL.



ADDING TO THE SMARTNESS AND EFFICIENCY OF A MODERN WARSHIP: A BOLLARD OF UNTARNISHABLE STEEL.

In the Royal Navy, as in industry and commerce, full advantage is being taken of modern metallurgical developments which have proved to be of the greatest importance in connection with the resistance of metals to corrosion at sea. The use of "Staybrite" steel in modern warships substantially contributes to efficiency by reducing the time spent at "cleaning stations," and

therefore leaving the men free for training and their other duties. "Staybrite" steel is used for storn-rails, stanchions, bollards, and fittings on deck; while below it is found in the form of rails and treads on companion-ways and alleys, in the pantries and galleys, crew's mess-rooms, officers' cabins, and in the sick-bay. On deck it is the strength of the steel and its capacity to

## UNTARNISHABLE FITTINGS ABOARD H.M.S. "SHEFFIELD."

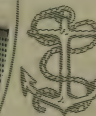
MESSRS. FIRTH-VICKERS STAINLESS STEEL, LTD.



THE COMRADE IN HIS "CABIN" ABOARD H.M.S. "SHEFFIELD": COMFORTABLE, YET EFFICIENTLY DESIGNED QUARTERS IN WHICH ALL METAL FITTINGS ARE MADE FROM TANTO-CLEANED UNTARNISHABLE STEEL.



STEEL WHICH RESISTS CORROSION USED FOR DECK FITTINGS: A POLISHED AWNING SUPPORT OVER A HATCH IN THE FOREDECK.



A TYPICAL OFFICER'S CABIN ABOARD A MODERN BRITISH CRUISER—THE FIREPLACE IS MOUNTED IN "STAYBRITE" STEEL AND THE REFLECTOR IS MADE OF THE SAME METAL.



resist salt spray which commend its use, while below, its cleanliness and hygienic character contribute to the efficiency of the ship. On these pages we show the "Staybrite" fittings in H.M.S. "Sheffield," a cruiser of the "Southampton" Class, which was completed in 1937. Appropriately, this warship is named after the city which, before any in the world, has been

responsible for these developments in modern steelcraft. Twenty-five years ago the stainless steel which is known in every home in the form of stainless knives was discovered in the Brown-Firth Research Laboratories. Ten years later, the modern malleable and ductile type of "Staybrite" steel was produced. The "Sheffield" is one of a class of eight ships.



## THE STEEL INDUSTRY—VITAL FOR THE NAVY: A SHEFFIELD PLANT WHERE BOILER DRUMS AND BIG GUNS ARE MADE.



AN EARLY STAGE IN THE MANUFACTURE OF A LARGE HIGH-PRESSURE STEEL VESSEL AT THE VICKERS WORKS OF THE ENGLISH STEEL CORPORATION: MOVING A 230-TON INGOT, THE LARGEST EVER MADE IN THIS COUNTRY.



THE PROGRESS OF A LARGE HIGH-PRESSURE VESSEL—AS USED IN COAL HYDROGENATION PLANTS AND MODERN WARSHIP BOILERS—THROUGH THE WORKS: WITHDRAWING THE VESSEL FROM A FURNACE.



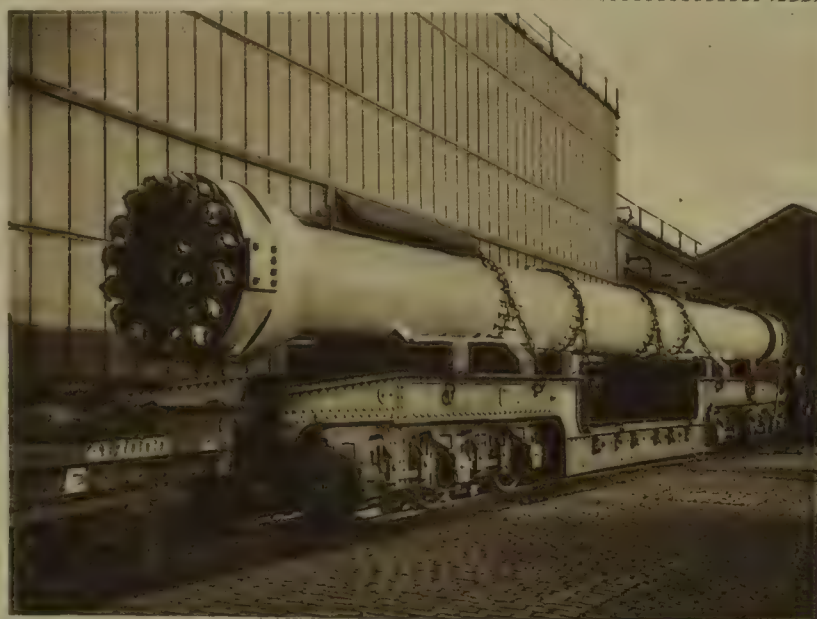
HOLLOW FORGING: THE HEATED BILLET BEING PRESSED ON TO A MANDREL PASSED THROUGH ITS CENTRE BY A 7000-TON PRESS; THE BILLET BEING CONSTANTLY ROTATED.



THE HOLLOW-FORGED VESSEL READY FOR MACHINING: A PIECE OF STEEL 60 FT. LONG, 4½ FT. IN DIAMETER, AND WEIGHING 85 TONS, ON ITS WAY TO THE MACHINING SHOPS AT SHEFFIELD.



MACHINING A HUGE HOLLOW FORGING ON THE LARGEST LATHE EVER BUILT IN BRITAIN, WHICH TEARS OFF 3 TONS OF STEEL AN HOUR, AND IS CAPABLE OF MACHINING JOBS UP TO 80 FT. IN LENGTH.



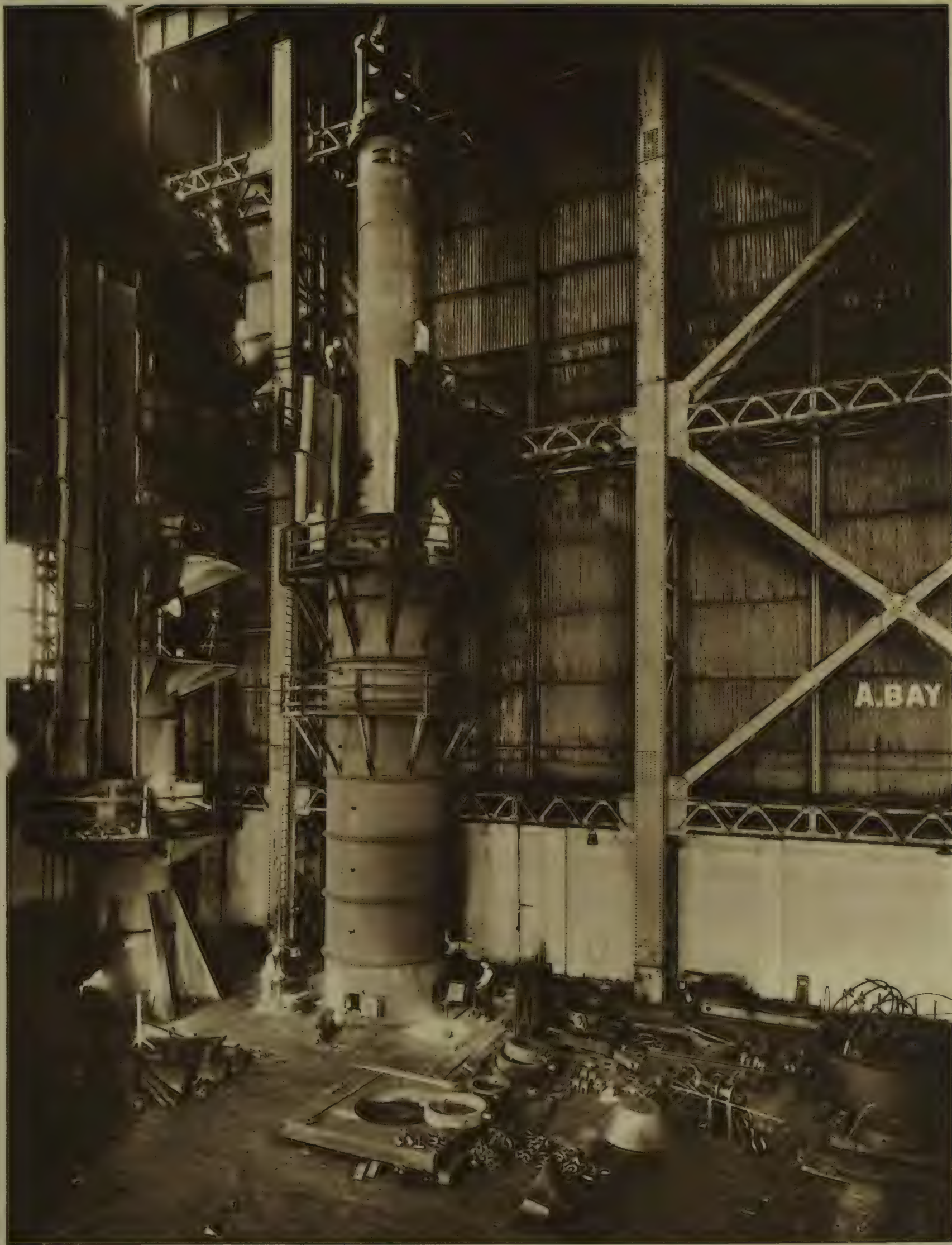
A FINISHED HOLLOW-FORGED HIGH-PRESSURE VESSEL LOADED FOR DESPATCH AT SHEFFIELD: A PIECE OF STEEL WITH AN OVER-ALL LENGTH OF 64 FT., AND WEIGHING 70 TONS.

During recent years an entirely new and rapidly growing industry has evolved, that of the synthetic production of chemicals and the hydrogenation of coal to produce petrol and oil. This necessitates the manufacture of hollow-forged high-pressure vessels from steel ingots of a quality and size never before attempted in the world. Furthermore, the development of the grid scheme in this country has called for enormous hollow-forged boiler drums and steam receivers. It is obvious that such high-

pressure vessels also have their place in the boilers of modern warships. A few years ago a 60-ton forging was considered very heavy; in these days forgings from ingots up to 230 tons in weight are regularly dealt with under the 7000-ton electro-hydraulic high-speed forging press at Vickers Works at Sheffield, where the photographs on these pages were taken. These works are one of the units in the English Steel Corporation, which incorporates the Vickers-Armstrongs works



## THE STEEL INDUSTRY BEHIND THE NAVY: A HUGE FURNACE AT SHEFFIELD.



THE HEAT TREATMENT OF A HOLLOW HIGH-PRESSURE VESSEL AT THE VICKERS WORKS OF THE ENGLISH STEEL CORPORATION: THE VESSEL BEING LOWERED INTO A VERTICAL FURNACE—THE OPERATIVES GIVING AN IDEA OF THE SIZE OF THE "JOB."

*Continued.*

at Openshaw and the Cammell Laird plants at Sheffield and Penistone. The machining of important forgings necessitates machines of a very high order and great variety. The central machine-shop at Vickers' Sheffield works houses nearly a mile of bays with modern machines that can deal with items from a few pounds up to 250 tons in weight, and over 90 ft. in length. Another machine-shop which has half a mile of bays deals with the lighter products of the English Steel

Corporation, such as drop-forgings for aircraft and automobiles which are finished within very fine limits. It is hardly necessary to add that such a plant as this, which produces marine forgings, such as hollow-forged boiler and super-heater drums, turbine rotor shafts, crank, propeller, and intermediate shafts, is of the utmost importance to the Navy; while the English Steel Corporation have also, for years, manufactured guns of all sizes—guns being essentially "high-pressure vessels."

PHOTOGRAPH BY COURTESY OF THE ENGLISH STEEL CORPORATION, LTD.



## THE NAVAL OFFICER IN CAPTAIN MARRYAT'S TIME.

"CAPTAIN MARRYAT AND THE OLD NAVY": By CHRISTOPHER LLOYD.\*

An Appreciation by SIR JOHN SQUIRE.

IT is an astonishing thing that, apart from a pious and discreet book by a daughter, Captain Marryat has not until now found a serious biographer. And a biographer of Captain Marryat, with the emphasis on the "Captain," Mr. Lloyd emphatically is. He deals very briefly with his books, the earlier of which were actually written when he was afloat in command of his own ship. He has little to say about those later days when, as Norfolk farmer, duck-shoot organiser, editor and what not, Marryat dissipated the large fortune he had inherited from his father (who was chairman of Lloyd's and an M.P.) and the other large one he had earned. He concentrates almost entirely on the naval career of Frederick Marryat from the day, in 1806, when he went up, aged twelve, in the Devonport Hotel, and introduced himself to the glorious Lord Cochrane, his first captain and hero, to that on which, after years of active service against the French, Americans and Burmese (at a time when most of his contemporaries saw no fighting at all), he retired, rightly persuaded that there was no further career for a sailor like himself (any more than there had been for one like Cochrane) under such a Board of Admiralty as we had in those days. Every chapter is full of the most exciting episodes, and it is scarcely to be wondered at. For every chapter is full of episodes which can be precisely paralleled in "Frank Mildmay," "Midshipman Easy," or "Peter Simple." Marryat was one of those rare men who act what they dream and dream what they act. Yet, had he never written his books, fine sailor though he was, this one would never have been written.

"In recent times he has been relegated to the nursery," says

a naval novelist, and shocked by the bad seamanship of "The Swiss Family Robinson," he became, with ease, what Mr. Lloyd rightly calls "the best writer of children's books this country has produced," with "Masterman Ready" and "The Children of the New Forest" as his finest performances. In this type of book he manages to be didactic without being offensive. He writes of real children and really naughty little boys like Tommy. He can write simply without being namby-pamby and without a trace of that condescension which so often mars

not agree with him that it was merely the sea which made Marryat an author and that he had little of the artist about him. My own feeling about him is that he was a born writer and a conscious artist. He couldn't keep his pencil still, let alone his pen—one odd fact is, as Mr. Lloyd reminds us, that in 1807 probably neither Napoleon nor he had ever heard of St. Helena, yet chance ruled it that it was Marryat who was there in 1821, and had to draw the official portrait of the dead Emperor. At sea he was an omnivorous reader; after he retired, he fitted with ease into the best literary society of his time, from

Lady Blessington's to Dickens's. Had he never gone to sea he would have found himself observing scene and character and recording them as inevitably as Dickens himself.

And with art. He is so racy, so comprehensible by children and the simple, so free from intellectual affectation or any desire to exaggerate the difference between himself and his less brainy fellow-men, that people omit to notice, as they read, the extent to which he shares some of the qualities which are most admired in the great dramatists and novelists. His characters are clear-cut; their talk is individualised; the dialogue flows in a manner which looks very easy indeed to achieve until a man tries it. And, on occasion, Marryat is capable of a sheer *tour de force* in prose, of a kind possible only to one with preternaturally quick wits, an unusual ear, and a revelling delight in the mastery over words.

I am, unhappily, away from books as I write, or I should quote the first chapter of "Mr. Midshipman Easy." If there is anything in our language as near as that is to the much-belauded concision of the prose of Voltaire's "Candide," I



"FITTING OUT": AN ENGRAVING BY CRUIKSHANK AFTER A SKETCH BY MARRYAT.

Marryat's own fitting out as a midshipman is described in "Captain Marryat": "... Joseph Marryat sent his son to be fitted out at the tailors. A sea-chest was bought and filled with gear: frilled shirts and black silk handkerchiefs, silk stockings, buckled shoes and breeches of white nankeen; for working rig, a round jacket and a little glazed top-hat like a bishop's; for full-dress uniform, a blue-tailed coat lined with white silk, a cocked hat with a huge cockade at the side totally disproportionate to the size of the wearer, and a dirk with plenty of gold on the scabbard."



"A CAVERN LIES, UNKNOWN TO CHEERING DAY, WHERE ONE SMALL TAPER LENDS A FEEBLE RAY": 'THE MIDSHIPMEN'S BERTH'; A CRUIKSHANK ENGRAVING AFTER MARRYAT. "In the picture here reproduced, the infant Blockhead is being introduced to the berth by just such a one as Mr. Trotter in 'Peter Simple,' and one can see the prototype of black Mesty lurking in the corner."

Mr. Lloyd. What days we must have fallen on if this be true! But I think it can only be true of those esoteric literary quarters where the fashion has for long run strongly against everything which Marryat stands for, though there is at last a faintly perceptible tendency on the part of the newest generation to swing round. Stevenson, even Dickens, have been similarly occluded; but it doesn't mean that people haven't continued to read them. And I should not be surprised if Marryat were still to enjoy a higher reputation as a writer than ever he has enjoyed. In his early days he won an immense popularity (and a great deal of money, which he spent) as a superb teller of yarns, exciting and amusing, and an incomparable interpreter of the Navy which Nelson left behind him. In later life, written out as

books addressed to such an audience. The result is that the adult reader can enjoy any one of these books almost as he did at the age of ten. Marryat realised that children like being told about the habits of the secretary-bird, the albatross, the hyæna and the quagga; and to maintain the high standard of accuracy in detail which he set himself, memories of life in foreign parts stood him in good stead. In "Masterman Ready" he paints the scenery from reminiscences of service in the Indian Ocean. Though he may have taken the name from that of Admiral Sir Masterman Hardy, it can hardly be a coincidence that a seaman called Masterman was punished when he was captain of the "Larne." The vignettes in the original edition are from his sketches of the stockades round Rangoon.

Those last sentences illustrate both Marryat's habits of drawing on his experience and Mr. Lloyd's fondness for tracking his details to earth. But I do



HOLYSTONING AND WASHING DOWN THE DECK: "THE MORNING WATCH"; A SKETCH BY MARRYAT.

Reproductions from "Captain Marryat"; by Courtesy of the Author and the Publishers, Messrs. Longmans, Green and Co.

should like to know what it is. The smiles that run over our lips as we read it, like little ripples running after one another to the sands, come not merely from the kindly humour and irony of the ideas, but from the jolly ingenuity of the phrasing and the verbal ring.

I suppose that nothing really short of losing a leg in childhood or some such thing could have stopped Marryat going to sea; and the sea it had to be; he would have run away to sea from the Army. The Navy never had such a novelist before and is never likely to have such another. Even were another Marryat to join the Navy, and even were he to wish to stay in it, and even were he not, in between crises, axed as a lieutenant-commander at the age of thirty-five or so, he could not possibly find the wealth of material at his disposal which Marryat found. Leaving out all the countless obvious considerations which leap to the eye, we may recall that Collingwood, as an Admiral, at one period never set foot on shore for three years.

\* "Captain Marryat." By Christopher Lloyd. Illustrated. (Longmans; 15s.)



# LIVING CONDITIONS IN A BRITISH SUBMARINE WHEN PATROLLING AT SEA: THE UNDERWATER ARM OF THE ROYAL NAVY.

DRAWN BY OUR SPECIAL ARTIST C. E. TURNER.

IN THE WARD ROOM  
THE CHANGE OF WATCH

ESCAPE HATCH



THE ENGINE ROOM

SHOWING PORT AND  
STARBOARD DIESEL  
ENGINES AND  
ELECTRIC MOTORS

A CORNER OF  
THE MOTOR ROOM

THE ELECTRIC COOKING  
RANGE AND BOILER

BREAKFAST IN THE TORPEDO FLAT

THE WATCH OFF DUTY  
SLEEPING IN THE TORPEDO FLAT  
ON LOCKER CUSHIONS, ON THE  
DECK, AND IN HAMMOCKS

HOW THE COMPLEMENT OF A BRITISH SUBMARINE OF THE "H" CLASS LIVE WHILE AT SEA: A SERIES OF DRAWINGS SHOWING HOW THE CREW ARE ACCOMMODATED IN THE LIMITED SPACE AVAILABLE; THE JUNIOR OFFICERS SOMETIMES USING THE SAME BUNK ALTERNATELY, CHANGING WITH THE WATCHES, WHILE THE MEN SLEEP IN THEIR CLOTHES IN THE TORPEDO FLAT.

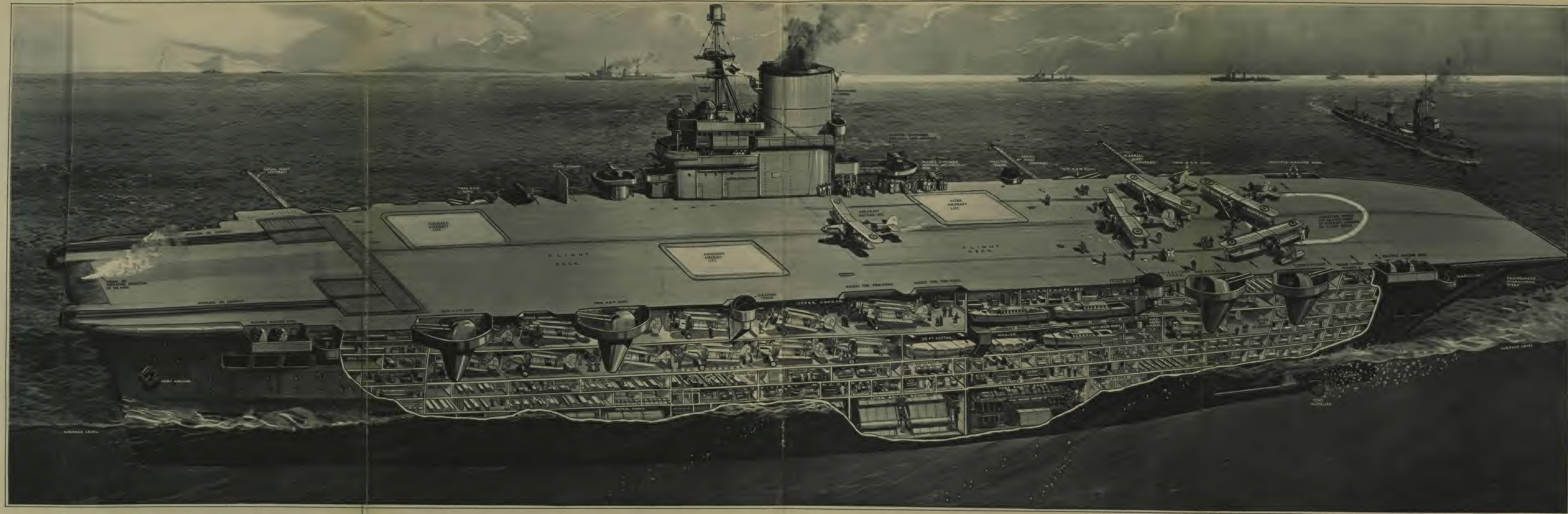
The highly complicated mechanism of a modern submarine imposes definite restrictions upon the living conditions of her personnel when at sea, whether it is of the "Patrol," "Ocean-going," "Minesweeping," "Sea-going," or "Coastal" type. These vessels vary in size, speed and armament, but their general characteristics are much the same. Although divided by water-tight steel bulkheads into sections, forward, amidships, and aft, these small craft provide definite amenities, within necessary limitations, for their complement of picked officers and men. Comforts and additional pay are, however, certainly well deserved, and earned, by the crews of

submarines. The series of drawings on these pages show living conditions at sea in a submarine of the "H" class. These vessels were built under the War Emergency programme and were delivered for service between 1918 and 1920. They have a displacement of 410-500 tons, an armament of four 21-in. bow torpedo-tubes, and a complement of three officers and twenty men, all specialists. The ship's company is divided into three watches, known as the "Red, White and Blue" watches, and this arrangement gives each watch double time off duty when the submarine is patrolling. An electric cooking-range is installed in the "galley" corner of the

motor-room aft, with electric kettles and boilers for hot water. Tea is the principal beverage and it appears in the menu at breakfast, dinner and supper—and at all times. Delicacies in tins—chicken, vegetables, and fruit—are provided in quantity for the submarine service, and a "roast" is not unusual. The crew wear the regulation blue serge trousers with white woollen jerseys when on duty in the submarine, and at sea sleep in this clothing. If conditions permit, hammocks are slung in the torpedo-flat, where there is an electric horn which sounds a warning before the submarine dives (shown above; right). Washing and shaving are permitted,

although fresh water is necessarily restricted during a protracted cruise. Officers sleep in bunks in the wardroom amidships, but owing to lack of space two junior officers may use the same sleeping quarters alternately, changing with the watches. In our drawing showing the wardroom (top; left), the submarine torch above the key locker at the foot of the bunk and the Davis submarine escape hatch should be noted. In no branch of the Royal Navy is smartness more evident than in the submarine service, for the safety of the vessel depends, as in no other warship, on the efficiency of every member of the crew.





THE FIRST AIRCRAFT-CARRIER OF POST-WAR DESIGN TO JOIN THE ROYAL NAVY: THE SPACIOUS HANGARS AND ELABORATE EQUIPMENT OF THE "ARK ROYAL," WHICH IS ABLE TO LAUNCH AIRCRAFT BY CATAPULT AS WELL AS FLY THEM OFF HER FLIGHT-DECK.

The greatest interest attaches to the details of the new aircraft-carrier the "Ark Royal," at the moment the most modern vessel of this type in service with any navy. A successful type of impeller or catapult has been designed and fitted in her; two being mounted at the forward end of her flight-deck. This device enables her to launch her aircraft even under adverse conditions as, for instance when there is no wind or if the ship is for any reason stopped. In the normal way, of course, aircraft take the air by flying off from her flight-deck, as the machine in the drawing is seen about to do. Six squadrons of aircraft have been allocated to the "Ark Royal"—two more than in any other British carrier. Not only did she take over all the four squadrons from H.M.S. "Courageous," which she relieved as

flagship of the Rear-Admiral, Aircraft Carriers, last December, but also two additional squadrons which were specially formed for the purpose. The complement of the "Courageous"—including that of the air squadrons—was 120 officers, 1239 other ranks; in all, the "Ark Royal" includes 138 officers and 1355 other ranks. The six squadrons of the "Ark Royal" include two of Fleet fighter aircraft, and four of torpedo-spotter-reconnaissance aircraft. This aircraft-carrier is extremely well armed. She carries sixteen 4.5 dual-purpose guns in twin mountings, which can be used against attackers either on the sea or in the air. She has a number of multiple pom-poms of a particularly formidable type, besides eight sets of multiple machine-guns. Her horse-power of 102,000 gives a speed of 30.75 knots, though

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS

she is reported to have reached over 31 knots on trials. She was built by Cammell Laird at Birkenhead, the firm who constructed the "Rodney" and are now building the new battleship "The Prince of Wales." As our drawing shows, her hangars are arranged on two decks. They are exceptionally roomy and are provided with elaborate fire-fighting equipment. There are three lifts for hoisting aircraft interesting "gadgets." Thus, at night, navigating lights can be displayed by a special telescopic mast rising from the centre of the flight-deck. Her boats are stored in embrasures, from which they can be run out on davits of new type. Like other aircraft-carriers, she has

an extensible bridge which can be slung out from the superstructure over the flight-deck when required. It is also interesting to see that a special blast-screen has been fitted up between the sets of multiple pom-poms. Our drawing also shows the aircraft-carrier's attendant destroyer the "Wren." The "Wren" is seen turning to take up her usual position dead astern of the "Ark Royal," and off her port quarter. Thus placed, she can see if an accident takes place and immediately render assistance if, for instance, a machine goes over the edge of the flight-deck into the sea; whereas if she were stationed on the starboard quarter, the superstructure of the "Ark Royal" would interfere with the view of the look-out in the destroyer.



# HOW A NIGHT ATTACK IS MET: I.—UNMASKING THE SEARCHLIGHTS.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY ERNEST H. SHEPARD.



THE FIRST PROCEDURE IN MEETING A NIGHT ATTACK: THE SEARCHLIGHTS, ALREADY TRAINED ON THE TARGET (LOCATED BY MEANS OF NIGHT GLASSES), ARE SUDDENLY UNMASKED; WHILE HIGH-ANGLE GUNS FIRE STAR SHELL.

Nowadays the procedure in warding off night torpedo-attacks on a capital ship is to pick up the attackers by means of night glasses. The bearing is then telephoned to all searchlights and guns, which are then trained on the target. At the command "Open shutters" the searchlights are unmasked and the target is illuminated. At the same time fire is opened with high-angle guns,

firing star shell, with fuses set to burst over and beyond the attacking vessel. Although the menace of night attack on capital ships by torpedo-craft has been overshadowed in recent years by the ever-growing potency of the "air factor," the menace remains and must be met. Night actions by destroyers have played a famous part in both the great naval wars of this century. The Japanese

*Continued on page 536.*



# HOW A NIGHT ATTACK IS MET: II.—STAR SHELLS ILLUMINATE THE TARGET.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY ERNEST H. SHEPARD.



THE SECOND STAGE IN MEETING A NIGHT ATTACK: THE SEARCHLIGHTS BEING MASKED AGAIN, THE TARGET IS SILHOUETTED BY STAR SHELLS EXPLODING BEHIND IT, AFFORDING AN EASY MARK FOR THE GUNNERS.

*Continued*

attack on Port Arthur was like a naval nightmare, for the torpedo-craft ran into the harbour before the Russians knew that war had been declared and torpedoed two Russian battleships and a cruiser. The only German battleship sunk in the Jutland fighting was hit by a torpedo from a destroyer in the very early morning of June 1. The attack by the British Fourth Flotilla, earlier

in the night, had achieved extraordinary results. At a cost of four destroyers it sank two light cruisers, seriously damaged a dreadnought and inflicted heavy casualties to bridge and searchlight personnel in all the leading German battleships. It was on this occasion that the destroyer "Spitfire" desperately rammed the battleship "Nassau," and managed to shoot out the big ship's searchlights.



# ANOTHER NAZI INVASION: THE ANNEXATION OF MEMEL BY THE THIRD REICH.



NAZI SAILORS JOIN FOR THE FIRST TIME IN OCCUPYING TERRITORY CEDED TO THE REICH: A LANDING PARTY MARCH THROUGH MEMEL; PART OF THE BALTIC FLEET WHICH ESCORTED HERR HITLER. (Planet.)



"WE THANK OUR FÜHRER": A SECTION OF THE LISTENING CROWD, SOME OF WHOM HAD WAITED MORE THAN TWELVE HOURS TO HEAR HERR HITLER'S BRIEF SPEECH IN THEATERPLATZ, MEMEL. (Wide World.)



PERHAPS A DEFIANT GESTURE: THE SMOKING GARRISON HEADQUARTERS REPORTED TO HAVE BEEN FIRED BY LITHUANIAN TROOPS. (A.P.)



VIEWING HIS NEW CONQUEST: HERR HITLER ON BOARD THE "DEUTSCHLAND" STEAMING TO MEMEL. (S. and G.)



DESPATCHED WITH WAVING "SWASTIKAS" AND CHILDREN'S GIBES: THE LITHUANIAN TROOPS TAKING THEIR LAST LEAVE OF MEMEL. (Planet.)



THE TRANSFER OF MEMEL: THE ACTUAL SIGNING OF THE AGREEMENT BY HERR VON RIBBENTROP (RIGHT), THE LITHUANIAN AMBASSADOR (LEFT), AND THE LITHUANIAN FOREIGN MINISTER, M. URBSYS (CENTRE). (Wide World.)



HERR HITLER'S FIRST SPEECH IN MEMEL: ADDRESSING THE CROWD IN THEATERPLATZ, WHEN HE SAID THAT, RETURNED TO A NEW GERMANY, THE MEMELLANDERS WOULD NOW SHARE ITS WORK AND ITS SACRIFICES. (Planet.)

Herr Hitler's long-awaited march into Memel took place on March 23. On March 21, an ultimatum had been presented to the Lithuanian Foreign Minister in Berlin, M. Urbsys, giving the Lithuanian Government a space of approximately four days to make up their minds to cede Memel. Sir Samuel Hoare, speaking in the House on March 22 for the Prime Minister, stated he understood that "in the event of resistance or application for support elsewhere, the matter would be dealt with not diplomatically but in a military sense." (This presumably meant the immediate bombing of Kaunas.) Lithuania is officially to retain certain rights

in Memel; any form of alliance with Poland, however, will be frowned upon; and the familiar Nazi fiat that if internal disorder occurred it would be followed by German intervention went forth. On March 23, escorted by the whole of the Baltic fleet, Herr Hitler paid a three-hour visit to Memel. Within four days of this the Lithuanian Government resigned. Thirteen per cent. of Memel's population (c. 150,000) were Jews and Lithuanians. By the Convention of 1924, England, France, Italy and Japan guaranteed Lithuanian sovereignty of Memel (1099 sq. m.), with a measure of local autonomy.



# PERSONALITIES AND OUTSTANDING EVENTS OF THE WEEK: PEOPLE IN THE PUBLIC EYE AND ITEMS OF INTEREST.



**SIR ROBERT WALLACE, K.C.**

Died on March 19; aged eighty-eight. Was Chairman of the County of London Sessions from 1907 to 1931, and a pioneer of the system of probation. He was M.P. (L.) for Perth from 1895 to 1907 and formerly an Examiner in the Supreme Court.



**SIR BASIL THOMSON.**

Died on March 26; aged seventy-eight. Was Assistant Commissioner of the Metropolitan Police from 1913 to 1919 and Director of Intelligence from 1919 to 1921. He had been Governor of Dartmoor Prison (1907) and of Wormwood Scrubs Prison.



**LORD SANDERSON.**

Died on March 25; aged seventy. He was Principal of Ruskin College, Oxford, from 1916 to 1925, although he had been almost blind since birth, and a member of the Central Executive of the Workers' Educational Association from 1915 to 1935.



**MR. JAMES BROWN, M.P.**

Died on March 21; aged seventy-six. Was Labour M.P. for South Ayrshire, 1918-31, and since 1935, and Lord High Commissioner to the Church of Scotland in 1924, 1930, and 1931. He was secretary to the Scottish Miners' National Union.



**MR. F. L. D. ELLIOTT.**

Died on March 26; aged sixty-four. Was Assistant Commissioner of the Metropolitan Police from 1914 until his retirement in 1931. Entered the Home Office in 1898 and was Private Secretary to the Parliamentary Under-Secretary of State, 1903-5 and 1905-8.



**SIR ALEXANDER MAGUIRE.**

Owner of this year's Grand National winner, Workman, which he purchased in 1937 for 1500 guineas. Is Chairman and managing director of Maguire and Paterson, Ltd., of Dublin, and Belfast, match manufacturers. He is a comparative newcomer to racing. The race is illustrated on page 539.



**SIR SIDNEY HERBERT, M.P.**

Died on March 22; aged forty-eight. Had been M.P. (U.) for the Abbey Division of Westminster since 1932 and previously was M.P. for the Scarborough and Whitby Division from 1922 to 1931. Was Parliamentary Private Secretary to the Prime Minister, 1923-24 and 1924-27.



**MR. E. A. STRAUSS, M.P.**

Died on March 26; aged seventy-six. Was M.P. (L.) for North Southwark, 1918-23, 1927-29, and as a National Liberal since 1931. From 1906 to 1910 was Liberal M.P. for the Northern or Abingdon Division of Berks, and M.P. for West Southwark, 1910-18.



**SIR GEORGE HARVEY, M.P.**

Died on March 27; aged sixty-nine. Was M.P. (U.) for the Kennington Division of Lambeth from 1924 to 1929 and since 1931. For twelve years he served on the Holborn Borough Council and was Mayor four successive years up to 1924. Was a director of the Café Royal and Connaught Rooms.



THE KING AND QUEEN AT THE ROYAL MATINÉE AT THE COLISEUM: THEIR MAJESTIES WITH PRINCESS ELIZABETH WATCHING THE PERFORMANCE FROM THE ROYAL BOX.

On March 27 the King and Queen, accompanied by Princess Elizabeth, were present at a special matinée performance at the London Coliseum in aid of the King George Pension Fund for Actors and Actresses. Dame Laura Knight designed a special cover for the programme and during an interval the original drawing was auctioned by Sir Seymour Hicks with the assistance of Lady Hicks and Dame Marie Tempest. The curtain was rung up on the Prologue from "Pagliacci," with Mr. Percy Heming as Pierrot and Miss Margot Fonteyn and Mr. Robert Helpman dancing Columbine and Harlequin. A play, "The Little Father of the Wilderness," an episode from "Under Your Hat," and a display by a massed chorus completed the first half of the performance, and the second half was devoted to a pageant play of 1912—"Drake."



IN HER NEW HOME IN THE LION HOUSE: MING, THE ZOO'S BABY GIANT PANDA, RELAXES FOR A FEW MOMENTS INTO CONTEMPLATION.

Since March 20 Ming has had a new home in the lion house. The most successful forms of physical exercise devised for the Zoo's young Giant Panda, Ming, are boxing or wrestling bouts with an Alsatian. Ming favours the "swiping" technique: rolling over, rearing up and falling forward with paws outstretched for attack. Ming, who now weighs almost 100 lb., an increase of 40 lb. since her arrival three months ago, remains one of the Zoo's most popular exhibits.



QUEEN MARY ON THE SET AT A FILM STUDIO: HER MAJESTY WATCHING A SCENE FROM "THIS MAN IN PARIS" BEING "SHOT."

To show her interest in the British film industry, Queen Mary paid an informal visit to the Denham studios on March 24. Her Majesty was shown over the various departments and then inquired, using the idiom of the studios: "Can I see some shooting?" For some time she watched Valerie Hobson and Barry K. Barnes being filmed for a scene in "This Man in Paris" on the Paramount set, and on leaving remarked that it had been a most interesting experience.



# THE GRAND NATIONAL, 1939: WORKMAN'S FINE WIN.

The Grand National was won at Aintree on March 24 by Sir Alexander Maguire's Workman ridden by T. Hyde. MacMoffat was second, with the favourite, Miss D. Paget's Kilstar, third. Workman finished third in the Grand National last year and is the first Irish horse to win the race since Troytown in 1920. The jockey, T. Hyde, won the Irish Grand National last year on Clare County. Workman was bought as a two-year-old for forty guineas, and is now nine years old. He was purchased from Mr. R. de L. Stedman by Sir Alexander Maguire in 1937. There were thirty-seven starters, of which eleven finished, with three lengths between the first and second and fifteen lengths between second and third. Becher's Brook is a popular viewpoint for the Grand National, and it was there that the fancied Royal Danieli fell. This year no horse was injured, and only one jockey needed medical attention.



A POPULAR VIEWPOINT AT THE GRAND NATIONAL: THE FIELD AT BECHER'S BROOK; SHOWING (RIGHT) THE FANCIED ROYAL DANIELI FALLING. (Topical.)



THE LAST FENCE: WORKMAN, THE WINNER OF THE GRAND NATIONAL, CLEARING THE OBSTACLE AHEAD OF MACMOFFAT (LEFT), WHICH FINISHED SECOND. (A.P.)



THE FINISH OF THE GRAND NATIONAL: WORKMAN PASSING THE WINNING-POST THREE LENGTHS AHEAD OF MACMOFFAT, WHICH BEAT THE FAVOURITE, MISS D. PAGET'S KILSTAR, FOR SECOND PLACE BY FIFTEEN LENGTHS. (Planet.)

# THE UNIVERSITY BOAT RACE: THE RIVAL CREWS.



THE OXFORD BOAT RACE CREW: G. HUSE (ORIEL), BOW; J. L. GARTON (MAGDALEN); A. G. SLEMECK (ST. EDMUND HALL); R. R. STEWART (MAGDALEN); R. D. BURNELL (MAGDALEN); F. A. L. WALDRON (TRINITY); H. A. W. FORBES (MAGDALEN); J. R. BINGHAM (PEMBROKE), STROKE; AND H. P. V. MASSEY (BALLIOL), COX. (Central Press.)



THE CAMBRIDGE BOAT RACE CREW: C. N. C. ADDISON (PEMBROKE), BOW; A. M. TURNER (CORPUS CHRISTI); A. BURROUGH (JESUS); J. L. L. SAVILL (JESUS); H. PARKER (TRINITY HALL); J. TURNBULL (CLARE); M. BUXTON (THIRD TRINITY); C. B. SANFORD (TRINITY HALL), STROKE; AND H. T. SMITH (MAGDALENE), COX. (Central Press.)

The ninety-first University Boat Race has been arranged to take place to-day (April 1) and our photographs show the rival crews in their order of rowing at the time of writing. Oxford has won forty-two races and Cambridge forty-seven. There was a dead-heat in 1877. From 1924 to 1936 Oxford suffered thirteen successive defeats, but in 1937 and 1938 won by three and two lengths respectively. This year in their last full-course trial the Cambridge crew covered the distance in 20 min. 15 sec., as compared with Oxford's time of 20 min. 50 sec. in last year's race. On March 25 the Oxford crew reinstated J. R. Bingham at stroke to the exclusion of R. M. A. Bourne, whose grandfather and father rowed in the Oxford eight. On the previous day the Oxford crew covered the course on their final trial in 19 min. 43 sec.



# THE CAMERA AS RECORDER: POLITICAL AND OTHER NEWS IN PICTURES.



THE INAUGURATION OF ITALY'S NEW CHAMBER OF FASCIOS AND CORPORATIONS BY KING VICTOR EMMANUEL: THE ITALIAN ROYAL FAMILY DRIVING IN STATE TO THE CEREMONY. The King of Italy made a speech from the throne on March 23, when he opened the new chamber of Fascios and Corporations which has taken the place of the Italian Chamber of Deputies. His speech attracted considerable attention abroad since, in it, he said that the questions at issue between Italy and France were set out in an Italian note of December 17 last year. The text of this note has never been published, nor has that of the French reply of December 26. Even the



KING VICTOR EMMANUEL OPENS THE NEW CHAMBER OF FASCIOS AND CORPORATIONS; WITH THE CROWN PRINCE (LEFT) AND THE DUKE OF AOSTA BESIDE HIM.

fact that an Italian note had been delivered to France at all in December did not become known until several days afterwards. So far as is known, this note merely contained a denunciation of the Agreement concluded on January 7, 1935 between Signor Mussolini and M. Laval. Of Great Britain the King said: "When at last the new African reality was recognised it became possible to reach an agreement with Great Britain." (Photos: S. and G.)



THE RESULT OF THE EXPLOSIONS AT COVENTRY, APPARENTLY INTENDED TO WRECK THE CITY'S TELEPHONE SYSTEM: A HOLE IN THE STREET, AND SMASHED WINDOWS.

Four explosions occurred on March 23 at Coventry, being apparently the result of a concerted plan to disorganise the telephone services of the town. At the spot in Coundon Road seen in this photograph a heavy iron manhole cover was flung across the road and crashed through the roof of St. Osburg's Roman Catholic presbytery. (A.P.)



MR. GANDHI AT THE LAKSHMI NARAIN AT NEW DELHI; A TEMPLE OPEN TO ALL RELIGIOUS CREEDS, INAUGURATED BY HIM.

A correspondent who sends us this photograph notes: "One of the largest gatherings in the history of New Delhi met on March 18 to witness the opening ceremony of the Lakshmi Narain and Buddhist Temples by Mahatma Gandhi. The Lakshmi Narain is a unique temple open for worship by all humanity irrespective of caste and creed." (Fox.)



SIGNOR MUSSOLINI MAKING HIS SPEECH IN THE MUSSOLINI FORUM ON MARCH 26, WHICH WAS NOTABLY MILD IN TONE.

Signor Mussolini's eagerly awaited speech on March 26 was notably mild in tone. He said that the problems which required to be settled between Italy and France were Tunis, Jibouti, and the Suez Canal, but made no extravagant claims, and did not mention Corsica or Nice. He also said that a long period of peace was necessary for the development of European civilisation. (A.P.)



A SHIP WHICH CAN TRAVEL SIDWAYS BY MEANS OF VOITH-SCHNEIDER PROPELLERS: THE BRITISH M.V. "VECTA," THE LARGEST MERCHANT VESSEL THUS EQUIPPED.

The motor-vessel "Vecta," built by Messrs. Thornycroft for the Southampton-Cowes service, is the largest merchant vessel to be fitted with the new Voith-Schneider system of propulsion. In this system there are two circular plates flush with the flat bottom at the stern of the ship. Blades are mounted on these discs, standing out at right angles. The plates and blades rotate, and the ship is not only propelled, but also steered by the blades, the angle of incidence of which can be varied; and further, the ship can even be moved sideways by their action. (Planet.)



THE "CORONATION SCOT" IN AMERICA: THE FAMOUS L.M.S. STREAMLINED TRAIN PHOTOGRAPHED IN FRONT OF A BIG AMERICAN LOCOMOTIVE NEAR WASHINGTON.

The L.M.S. train the "Coronation Scot" has been shipped across the Atlantic to make a tour of America, and in our issue of January 28 we published a photograph of the locomotive being loaded on a freighter. The train is making a tour of over 3000 miles upon the U.S. railways, and will also be exhibited at the World's Fair, New York. The "Coronation Scot" has now made several runs between Baltimore and Washington, and is here seen on a bridge near the latter city. The cities it is visiting include Buffalo, Detroit, Chicago and Boston. (A.P.)



PRESIDENT LEBRUN ENTERTAINS THEIR MAJESTIES AT A BANQUET IN LONDON.



WHEN THE FRENCH PRESIDENT ENTERTAINED THE KING AND QUEEN IN LONDON: THEIR MAJESTIES WELCOMED AT THE FRENCH EMBASSY, WHERE A BANQUET WAS GIVEN; WITH THE FRENCH AMBASSADOR SEEN AT THE BACK. (Wide World.)

QUEEN MARY  
ARRIVING AT  
THE FRENCH  
EMBASSY FOR  
THE BANQUET  
GIVEN BY  
M. AND MME.  
LEBRUN:  
ONE OF A  
NUMBER OF  
ROYAL GUESTS.  
(G.P.U.)



THE ARRIVAL  
OF THE FRENCH  
PRESIDENT AT  
THE FRENCH  
EMBASSY,  
WHERE THEY  
ACTED AS  
HOSTS:  
M. AND MME.  
LEBRUN  
WELCOMED BY  
M. CORBIN.  
(Wide World.)



THE BANQUET AT THE FRENCH EMBASSY: THE "HORSESHOE" TABLE, DECORATED WITH SCARLET ROSES, CARNATIONS AND ORCHIDS. (P.N.A.)



ROYALTY AND OTHER DISTINGUISHED GUESTS WHO ATTENDED THE BANQUET GIVEN BY PRESIDENT AND MME. LEBRUN AT THE FRENCH EMBASSY IN LONDON: (LEFT) THE DUCHESS OF GLOUCESTER; (CENTRE) THE DUKE OF KENT AND THE DUCHESS OF KENT; AND MR. AND MRS. NEVILLE CHAMBERLAIN. (Photos., Wide World, and C.P.)

On the second night of their visit to London, M. Lebrun, the French President, and Mme. Lebrun entertained the King and Queen at a banquet in the French Embassy at Albert Gate. Queen Mary and other members of the Royal Family, the Prime Minister, and other Cabinet Ministers were among the 104 guests. The King sat

between the President and Mme. Lebrun, at the head of a horseshoe table, which stretched the whole length of the long banquetting-room. A service of rare Sèvres china was used for the dinner; the wines being some of the choicest French vintages specially brought to England for the occasion.



## PRESIDENT AND MME. LEBRUN AT A COVENT GARDEN GALA PERFORMANCE.



THE MOST BRILLIANT OCCASION OF THE PRESIDENT OF THE FRENCH REPUBLIC'S STATE VISIT: THE OCCUPANTS OF THE ROYAL BOX AT THE GALA PERFORMANCE IN COVENT GARDEN OPERA HOUSE.

On March 22 a gala performance was given at Covent Garden Opera House in honour of the President of the French Republic and Mme. Lebrun. The King and Queen, Queen Mary, and other members of the Royal Family were present in the Royal Box, in the middle of the grand circle, which had been designed by Mr. Rex Whistler. The President, in evening dress, was wearing the riband of the Order of the Bath, while the Queen wore the riband of the Grand Cross of the Legion of Honour which the President conferred on her during their Majesties' State visit to Paris in July last year. The appearance of the King and Queen with the President and Mme. Lebrun was heralded by a fanfare sounded by six State trumpeters from the stage. Then followed the "Marseillaise" and the National Anthem, at the conclusion of

which the great audience cheered the King and the President for six minutes. The performance began with Act I. of "The Sleeping Princess," conducted by Mr. Constant Lambert, and danced by members of the Vic-Wells Ballet Company. The next item was Debussy's "Iberia," played by the London Philharmonic Orchestra, conducted by Sir Thomas Beecham, and the programme was concluded with "Aurora's Wedding"—the last act of "The Sleeping Princess." In the Royal Box (shown above) are: the Duke and Duchess of Gloucester, Queen Mary, President Lebrun, the Queen, the King, Mme. Lebrun, and the Duke and Duchess of Kent. Mr. and Mrs. Neville Chamberlain can be seen in the next box. The royal party was greeted, on leaving, by a vast crowd which had waited outside. (P.N.A.)



## PRESIDENT LEBRUN WELCOMED BY PARLIAMENT IN WESTMINSTER HALL.



THE HOUSES OF PARLIAMENT PRESENT ADDRESSES OF WELCOME TO THE PRESIDENT OF THE FRENCH REPUBLIC: THE SCENE IN WESTMINSTER HALL DURING THE CEREMONY, SHOWING CAPTAIN FITZROY, THE SPEAKER, DELIVERING THE ADDRESS (RIGHT).

On the third day of his State visit to London, the President of France, with Mme. Lebrun, drove to Westminster Hall to receive an address of welcome from the Houses of Parliament. The assembly of 1800 people included peers and peeresses, Members of Parliament and their wives, distinguished officials and members of the French colony in London. State trumpeters standing at the top of the steps at the south end of Westminster Hall heralded the President's arrival. The welcome on behalf of the Lords was made by the Lord Chancellor, Lord Maugham, who said: "It would have seemed strange to many of those who acted their parts beneath this roof that a day would come when—all the ancient hostilities and feelings of ill-will between France and Britain being buried and forgotten—the President of the French Republic would

be welcomed as a friend by so great an assembly." Captain E. A. Fitzroy, the Speaker, then presented the address from the Commons, and the President rose to reply amid an outburst of cheering. In his speech the President said: "As a Frenchman, as the representative of a great democracy, I am profoundly happy to find myself among you in the cradle of the Parliamentary life of your country, in the heart of the historic building from which have sprung the principles which serve as guide to our two nations. . . . Holding peace supremely dear . . . our two countries, after coming together without ulterior motive, know to-day that rare privilege of unreserved friendship." Later the President and Mme. Lebrun made a tour of the Houses of Parliament. (P.N.A.)



# BOOKS OF THE DAY.

By CHARLES E. BYLES.

ASSOCIATIONS of

ideas evoked by a volume now awaiting review set me hunting up certain passages in Bacon's Essays. Thus I was reminded that in the essay "Of Studies" he says: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested"; and again: "Reading maketh a full man, conference a ready man, and writing an exact man." I forget whether "large-brow'd Verulam" ever concentrated into one of his pithy phrases the effect produced on the mind by far travel and observation of men both in war and peace. Among other things, it might be said, such experience develops the power of historical imagination, and a brilliant example occurs in the works of a veteran war correspondent which assuredly deserve to be read, marked and inwardly digested. His latest book, which in its freshness and vigour suggests nothing of the octogenarian, is entitled "FILMS OF TIME": Twelve Fantasies. By Henry Woodd Nevinson. With Frontispiece Portrait (Routledge; 10s. 6d.)

Here is a happy blend of reminiscence, history, and philosophical comment. The author's imagination plays on facts of the remote past preserved in a well-stored mind, and having himself seen much modern history made in various parts of the world, he links past and present in a set of moving pictures thrown on the screen of memory. The mental process of visualising bygone events and people, when visiting places connected with them, must be familiar to many, but few can describe such imaginings with such vivid actuality as Mr. Nevinson attains in these highly realistic "fantasies."

Indicating their inception in relation to episodes in his own career, he writes: "As I floundered in the mud between the Euphrates and the Tigris I could easily live again in Nineveh, Babylon, or Ur of the Chaldees; as I passed Gaza across the sandy desert I could hear Samson grinding corn for the Philistines and give him a hand; as I wandered down the valley of the Alpheus and came to the Olympic shrines I naturally joined the Greeks who were crowding round the platform of the greatest temple to hear Herodotus tell how Greeks drove back the Oriental hosts from Europe. For me it has always been so in the cities or countries I have visited during a long and wandering life. . . . As in a modern film, I see the people moving about and hear them talking close around me, I become one with them, as having a double or even a multitudinous personality. And if that happens in the case of history and dim tradition, still more vividly do the films appear in the cinema of my own variegated life."

Mr. Nevinson's "films" take us successively, in the matter of setting, to Ur in Abraham's time; Gaza in the days of Samson and Delilah; Olympia during a Greek festival; Ephesus when St. Paul denounced Diana; Bratislava (in Slovakia) and Vienna while Marcus Aurelius was campaigning against German invaders; England and Wales as known to Old Parr, who died in 1635 at the alleged age of 152; a modern Public School during a lecture on war, ballistics, explosives, and patriotism; the isle of Skye and a problem of dual personality; a hospital and a rude awakening from a pleasant dream; a slave island in the Gulf of Guinea; a London boarding-house where the meditations of a retired education official are interrupted by news of a Dictator's assassination; and, finally, the Judgment Seat, where the soul of Henry Nevinson, first condemned to Hell and then transferred to Paradise, pleads (as being unfit for either) for a century longer on Earth and is eventually sentenced to "another fifty years of Europe, which in these present days is hardly to be distinguished from a cycle of Hell." There seems to be here an ironic rearrangement of Tennyson's well-known dictum—"Better fifty years of Europe than a cycle of Cathay." This last "film" is a revealing expression of a personal philosophy in face of the ultimate problems of life and death.

At the present time the most topical of Mr. Nevinson's "films" is that entitled "The Blue Danube." Here he describes his impressions and historical memories as he "passed recently up the Danube from the beautiful city of Bratislava," then (1938) the capital of Slovakia, to a point where the river is joined by its tributary, the Morava, "the frontier-line of Czecho-Slovakia with ancient Austria, lately absorbed by Nazi Germany." Thence passing to Vienna, "the desolate widow of cities," he recalls names famous in her history—Charlemagne, Charles V., Maria Theresa, Napoleon, Francis Joseph. "But," he continues, "as from the banks of the Morava I looked west towards the famous city from which a new German gun could range upon Bratislava itself, my chief recollection was not of these names, but of an Emperor still farther distant who once lay dying there when its name was Vindobona. He was the Marcus Aurelius of whom Matthew Arnold . . . once wrote: 'He is perhaps the most beautiful figure in history. He is one of those consoling and hope-inspiring marks, which stand forever to remind our weak and easily discouraged race how high human goodness and perseverance have once been carried and may be carried again.'"

This forms part of a delightful essay on the great emperor-philosopher, whose historic paradox is preserved in Matthew Arnold's line—

Even in a palace, life may be lived well.



THE PRESIDENT OF THE FRENCH REPUBLIC PAYS HOMAGE AT THE TOMB OF THE UNKNOWN WARRIOR IN WESTMINSTER ABBEY: M. LEBRUN, WITH MME. LEBRUN, OBSERVING A TWO MINUTES' SILENCE AFTER LAYING A WREATH ON THE GRAVE. After attending the reception by both Houses of Parliament in Westminster Hall on March 23, President and Mme. Lebrun went to Westminster Abbey to pay homage at the Tomb of the Unknown Warrior. They were received by the Dean of Westminster, Bishop de Labilliere. The President placed a wreath on the Grave and then stood in silence for two minutes before leaving for Buckingham Palace. Later President and Mme. Lebrun left for Windsor, where they lunched with the King and Queen and Queen Mary. (B.I.P.P.A.)

It was a sense of duty, not ambition or belligerence, that actuated him in war. "The chief care of his reign," writes Mr. Nevinson, "was to secure the northern frontiers against the hordes of uncouth Germans, who, as in our day, were always pressing south to reach the Danube. . . . Though not a born soldier, as Caesar was in spite of his careless youth, and as Augustus was in lesser degree, Marcus conducted eight campaigns during the nineteen years of his Imperial power. . . . For three years he stationed himself at Carnuntum, a settlement on the Danube at the northern edge of the troublesome tribes in Pannonia. One might identify it with Bratislava, for it stood on the great river, about the same distance down its turbulent current from Vienna where at last he died from exposure in 180 A.D."

Linking his own experiences with the memory of the imperial moralist, Mr. Nevinson proceeds: "As I stood so lately [in summer, 1938] beside the meeting of the Morava with the turbid flood of the Danube . . . it was not hard to imagine that contemplative and deliberately benignant figure who once ruled the Roman world, himself gazing westward over willows and marshy lands towards the scarcely known outlying settlement where he was soon to die. . . . There he undertook the daily labours

of Commander-in-Chief, High Priest, and supreme judge in crimes and disorders. There he received daily despatches brought by runners over the Alps from the distant civilisation of Rome; and there, night by night, he jotted down in Greek those 'Thoughts for Himself'—those meditations and rules of life which, being still read by a few after seventeen hundred years, have established a fair right to be called immortal."

In the first of his "films," called "The Divine Rites of Kings," Mr. Nevinson makes a dramatic story out of Sir Leonard Woolley's discovery of a royal tomb at Ur, where a king had been buried along with his wives and his bodyguard, to cherish and protect him in the next world. This story is accompanied by a drawing from *The Illustrated London News*. The unfortunates who thus had to share a royal tomb are said to have been drugged before burial. Mr. Nevinson brings Abraham and Sarah into his tale, and makes the soldiers rebel against the priests who ordained the ghastly ritual, with the result that it was abandoned. Describing the climax, he writes: "Thereupon the tallest of them, standing at the entrance of the tomb, thrust his spear close up against the High Priest's heart, and cried with a loud voice so that all the people crowding along the edge of the pit might hear: 'We will not die! We are all living men and the old king is dead. What service in peace or war can the living do for the dead?' Then the High Priest spoke in great anger, saying, 'My son, rebel not against the immortal king, neither blaspheme the god who dwells for ever in the golden shrine above us.' Thereupon the chief of the guards struck the silver cup with the point of his spear so that the water was spilt upon the floor of the pit, and in a loud voice he cried: 'We who are here, and the whole company of the royal guards, have sworn an oath together, saying we will not die.' Then all the other guards cried aloud: 'We have sworn we will not die and be buried. We will kill the priests rather.'"

This hideous practice of funerary human sacrifice is mentioned incidentally in an attractive and beautifully illustrated American book on Mesopotamian archaeology, designed for popular reading, entitled "THEY WROTE ON CLAY": The Babylonian Tablets Speak To-day. By Edward Chiera, late Professor of Assyriology, University of Chicago. Edited by George G. Cameron, Instructor in Oriental Languages at the same University (Cambridge University Press; 10s. 6d.). This is a posthumous work, owing to Prof. Chiera's untimely death, but he had written the first draft before his fatal illness and at his widow's request Mr. Cameron prepared this edition. It is a book that does great credit to all concerned, and it will do much to increase the general reader's interest in the ancient history of the Near East.

Recalling the origin of this work, and indicating its purpose and scope, Mr. Cameron writes: "One day Professor Chiera was guiding some visitors through the exhibition halls of the Oriental Institute of the University of Chicago. They stopped first in front of the huge Assyrian bull or 'cherub,' which he himself had found and brought to this country, then passed through the Assyrian Hall containing the massive stone reliefs from the palace of Sargon of Assyria. As they turned to enter the room containing the ancient clay tablets and records, one of the members of the party chanced to remark, 'Now that we've seen the most interesting things, let's rush through here as quickly as possible.' That was so typical of the average attitude toward Babylonian-Assyrian discoveries that Professor Chiera, stopping short, said, 'Wait a minute! The real interest starts here,' and proceeded to discuss some of the important information that we may secure from these ancient 'books of clay.' The volume is an enlargement of the talk he gave there."

(Continued on page 562.)



# THE STATE VISIT OF PRESIDENT AND MME. LEBRUN : NOTABLE OCCASIONS IN LONDON AND AT WINDSOR; AND THEIR DEPARTURE.



THE RECEPTION BY THE UNITED ASSOCIATIONS OF GREAT BRITAIN AND FRANCE IN THE NATIONAL GALLERY: M. LEBRUN GREETING SOME OF THE ASSEMBLED GUESTS, WHO NUMBERED 2000. (Wide World.)



PRESIDENT AND MME. LEBRUN AT THE ENTERTAINMENT GIVEN IN THE COURTYARD AT THE INDIA OFFICE: A GROUP SHOWING MME. LEBRUN, THE KING, THE QUEEN, PRESIDENT LEBRUN, QUEEN MARY, AND M. BONNET. (The Times.)

ON March 22 President and Mme. Lebrun attended a reception by the London County Council at the County Hall and received an address from the chairman, Mrs. E. M. Lowe, and members. On March 23 the United Associations of Great Britain and France gave a reception in the National Gallery for the President and Mme. Lebrun, who had earlier lunched with the King and Queen and Queen Mary at Windsor Castle—the first State function at Windsor given in honour of the head of a foreign country since 1913. In the evening the distinguished visitors, with the King and Queen, witnessed an entertainment by French and British artists in the courtyard at the India Office. The State visit of the President of France and his wife was concluded on March 24. The King and Queen drove to Victoria Station with M. and Mme. Lebrun, and are shown below taking leave of their guests.



THE RECEPTION GIVEN BY THE LONDON COUNTY COUNCIL IN HONOUR OF PRESIDENT AND MME. LEBRUN AT COUNTY HALL: THE CHAIRMAN, MRS. EVELINE M. LOWE, READING AN ADDRESS OF WELCOME TO THE PRESIDENT BEFORE THE DISTINGUISHED VISITORS INSPECTED THE COUNCIL'S JUBILEE EXHIBITION. (P.N.A.)



PRESIDENT AND MME. LEBRUN AT WINDSOR CASTLE: THE KING AND QUEEN PERSONALLY CONDUCTING THEIR GUESTS ON A TOUR OF INSPECTION WHICH INCLUDED THE STATE ROOMS AND THE ROYAL LIBRARY. (B.I.P.A.)



THE PRESIDENT AND MME. LEBRUN LEAVE LONDON: A PHOTOGRAPH SHOWING (L. TO R.) M. LEBRUN, THE QUEEN, M. BONNET, THE FRENCH FOREIGN MINISTER; THE KING, MME. LEBRUN, LADY HALIFAX AND LORD HALIFAX. (L.N.A.)



# THE WORLD OF SCIENCE.

## "PURPOSE" IN NATURE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

STRIKING peculiarities of coloration, structure, or habit, both in plants and animals, are, it is surprising to find, even in scientific text-books, all too commonly referred to as having come into being to serve this or that "purpose." In discussing this matter, let me confine my comments to the members of the animal kingdom, both high and low, in the scale of development. In so far as their physical characters are concerned, there can be no "purpose." "No man by taking thought can add one cubit to his stature." But in the matter of "behaviour"—at least, in the higher types of animals—"purpose," at least occasionally, *does* seem to be an inciting cause. In the lower types, however, we cannot invoke this agency to explain activities which *seem* to be "purposeful."

Let me cite the remarkable story of some butterfly-like insects belonging to the Hemiptera, the group which includes the widely different forms of insects embraced under the term "bugs." Many years ago, the late Dr. J. W. Gregory, while exploring the woods beside the Kibwezi River, in British East Africa, was attracted by what he supposed to be a brightly-coloured flower related to the foxgloves. But when he attempted to pick it, the flowers and buds along the stem, "jumped off, and scattered in all directions." The arrangement of this little colony was not the least remarkable feature of this "flower-stalk"; for at its base were rose-pink "flowers," while the upper portion seemed to bear only green buds! A further study of these insects in the collections of the Natural History Museum, showed that this species (*Flata nigrocinata*)

But how are we to interpret this astonishing "flower-spike"? We can scarcely believe that these separate individuals, by concerted action, so arranged themselves that the red ones should anchor at the base of the spike, and the green ones along its upper portion, so as to look like unopened flowers: and this, of set purpose, to deceive insect-eating enemies! One can hardly credit them with any sense of awareness of the great advantage to be gained by this subterfuge!

The orange-coloured East Indian butterfly (*Callidryas scylla*) has the habit of resting so as to form a double circle of what appear to be orange-coloured flower-petals, while five white species of the genus *Pieris* combine to form another ring around them, thus producing the effect of an orange-coloured flower. Here we are asked to believe that two distinct species combine, by concerted action, to escape their enemies by simulating the form of a flower!

Yet another instance of apparent "purpose" is furnished by caterpillars of one of that group of gorgeous butterflies known as "Morphos." They are vividly marked by

during these moments of irritation, it thrusts out, from two rod-like projections at the end of the body, two scarlet threads, which twist and wriggle in the most threatening manner. Finally, if danger has not passed, it ejects a spray of formic-acid, like its relative the lobster-moth. One of its most formidable enemies is the ichneumon-fly, and when it receives the full discharge of this virulent acid, death instantly follows. In this behaviour, when alarmed, there seems evidence indeed of "purpose." Yet one wonders in how far it is really aware of its defensive armoury and how to use it.

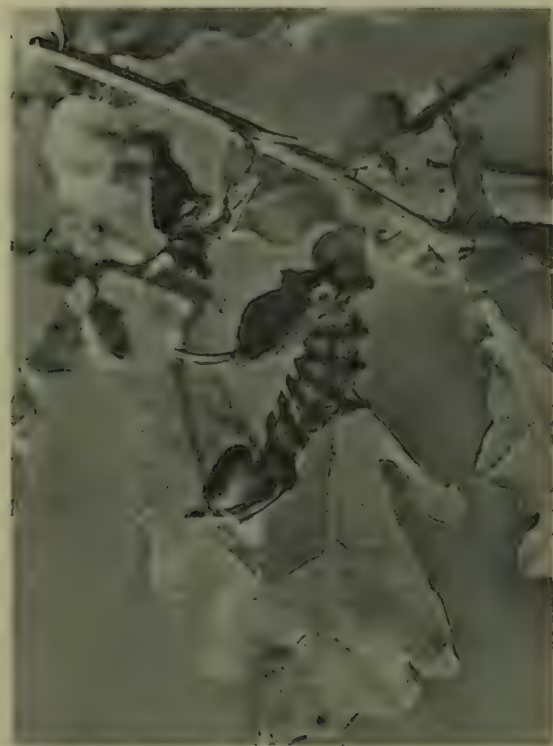
Finally, mention must be made of certain other caterpillars which display a very remarkable resting position, especially well developed among the "geometers," or "looper-caterpillars." Herein the number of the legs is reduced, and so it has come about that, when walking, a grip is taken with the fore-legs, while the rest of the body is formed into a loop, bringing the tail-end close up to the head-end. But when resting, the body, as in Fig. 1, is converted into a long, slender rod, looking like a twig; and this position is maintained throughout the whole day, immovable.



1. ONE OF SEVERAL SPECIES WHICH "CAMOUFLAGE" THEMSELVES DURING THE DAYTIME BY ADOPTING A RIGID POSE: THE TWIG-LIKE CATERPILLAR OF THE OAK-BEAUTY MOTH.



2. INSECTS, RESEMBLING BUTTERFLIES, WHICH CLUSTER ALONG A LEAF-STALK AND SIMULATE A FLOWER-SPIKE LIKE THAT OF A FOXGLOVE: *FLATA* [*NIGROCINATA*], A SPECIES FOUND IN TWO FORMS—RED AND—GREEN. This species of insect is "dimorphic," and the green form is smaller than the red. When clustered on a leaf-stalk the red insects are found at the bottom with the green above, resembling a half-opened flower-spike. On the left and right of the group shown above are single specimens with their wings opened.



3. SHOWING ITS STRANGE FORM AND CURIOUS RESTING POSITION WITH THE HEAD DOWNWARDS: THE CATERPILLAR OF THE LOBSTER-MOTH.

The fore-limbs of the caterpillar of the Lobster-moth are long and spider-like and in the resting position are brought close together under the head. The swollen hinder end of the body is thrust upwards and forwards towards the head and, when seen projecting beyond a leaf, it looks like a snake's head flicking out a forked tongue!

Photograph by Harold Bastin.

is what is known as "dimorphic"; that is to say, it presents two forms, red and green, the latter being smaller than the red. The general appearance of this strange "flower-stalk" can be seen in Fig. 2, but, unfortunately, it loses much by the absence of colour.

green and crimson, and feed at night. By day they mass themselves together by clinging to the mid-rib of a leaf, which is all that is left after last night's supper. But, as if to make sure that the denuded mid-rib to which they are attached shall not break off, they secure their safety by sewing the leaf-stalk on to the twig with strands of silk! And here, clustered together, their green and crimson colours simulate a very beautiful flowering orchid! Do they, of set purpose, take note of their colours, and seek out some flower which they may come to resemble when resting during the day? This clustering together, by which they simulate flowers, in each of these three cases, embraces a complexity of concerted movements so varied as to make it impossible to attribute them to "purpose," if by that term we mean the intended attainment of some preconceived end.

And now I want to say something of the peculiarities of behaviour associated with peculiarities of shape and coloration among caterpillars of butterflies and moths. Let me take first that bizarre-looking creature, the lobster-moth, (Fig. 3). Its likeness to a caterpillar is not close. In its resting position the head, and the hinder part of the body, are raised, the latter, turned upwards and forwards over the back and greatly enlarged, terminates in two filaments. The back bears a number of pointed knobs and the fore-legs are conspicuously long and spider-like. Hence it has a sufficiently uncanny appearance to make birds hesitate to interfere with it. But, besides this, it has the power of discharging an irritant spray of formic acid when alarmed.

Its near relation, the puss-moth, as a caterpillar, obtains a large measure of protection from its enemies by means of its concealing coloration; the greater part of its body being green, with a large, white-bordered diamond-shaped purplish patch along its back, which helps to break up the solid appearance of the body when seen amid foliage (Fig. 4). But when alarmed the head is partly "telescoped" into the body, and a dreadful face, red and furious, and with two coal-black eyes suddenly appears. This comes about by the fold of red skin round the head, which can suddenly be inflated, while the "black eyes" are spots on its upper border. Furthermore,



4. A NEAR RELATION OF THE LOBSTER-MOTH, WHICH ALSO ADOPTS A HEAD-DOWNWARDS POSITION WHEN RESTING: THE PUSS-MOTH.

The body of the Puss-moth is "apple-green," with a large diamond-shaped white-bordered purple patch along the back, which makes it difficult to find amid foliage. From the tail spikes, two scarlet threads can be thrust out to alarm enemies, and if they should approach too closely they are driven off by a spray of formic acid.

Photograph by Harold Bastin.

Hence, from their form and coloration, they defy detection. There are many species of this tribe, but all display this power of simulating the twig of a tree. We cannot credit them with any consciousness that the slightest movement might end in disaster!



# THE "EYES OF THE FLEET": AN "OSPREY" ABOVE THE "ARK ROYAL."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY ROLLS-ROYCE, LTD.



FLYING ABOVE HER FLOATING BASE: A HAWKER "OSPREY" FLEET AIR ARM FIGHTER-RECONNAISSANCE MACHINE.

Progress in aircraft since the war has been remarkable, and this has not only revolutionised tactics on land but has led to the introduction of new types of warships. Aircraft-carriers are notable examples. The provision of room for aircraft, hangars and catapults has also considerably modified the design of cruisers and battleships. The Fleet Air Arm is a quickly growing force, with aircraft specially adapted for work at sea. Its crews have to learn an entirely new flying technique for navigating, fighting, and observing for the Fleet. At present the aircraft are in process of being rapidly replaced by new types which we are not at liberty to illustrate. Here, however, is shown in detail a Hawker "Osprey," still the standard two-seater Fleet Fighter-Reconnaissance machine of the Air Arm.

They have proved themselves excellent craft both with wheeled undercarriages for use in aircraft-carriers, and with floats for being shot off the catapults of the fighting ships. Naturally with wheeled aircraft regularly flying over water, great dependence must be placed on the reliability and smooth working of the engine, but the Rolls-Royce "Kestrels" fitted have well lived up to the illustrious name of the firm who designed and make them. The 675-h.p. motor has two cylinder blocks each containing six cylinders, and drives the airscrew through reduction gearing. The dimensions of the "Osprey" are: Span (top), 37 ft.; height, 10½ ft.; length, 29½ ft.; weight (empty), 3500 lb.; (loaded) 5000 lb. The "Osprey" has a maximum speed of 175 m.p.h., and a ceiling of 21,000 ft.



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BLACKBURN'S of Brough—with large manufacturing plant also in Leeds and Glasgow—are the pioneers

in the aircraft industry who have specialised for twenty years in 'planes for the Fleet. Brough is unique in that a first-class aerodrome, a full-size seaplane base, and the factory itself are concentrated in one place. Types for coastal

defence, both landplanes and flying-boats, torpedo-carrying aircraft, and, more recently, dive-bombers for service with the Navy, have been developed. One after the other, as the needs of defence required them. From the first aircraft-carrier, H.M.S. "Argosy," each of these sea-going aerodromes has had its quota of Blackburn aircraft, the latest to go into service being the "Skua," illustrated on this page.

The "Skua" is officially described as a fighter-dive-bomber, and is the first of a new class to be standardised for carrier operation. Its duties include fighting hostile aircraft during a naval engagement, low-flying attacks on ships, and bombing by diving on the target. It is the first monoplane with the high-wing loading and a general performance comparable with that of other modern landplane fighters, to be flown successfully on and off a carrier deck, which, for the benefit of the uninitiated, allows an effective run-way of no more than 250 yards. The "Skua" is fitted with a Bristol "Perseus" nine-cylinder sleeve-valve engine. Particulars of its performance and armament may not be divulged, but it is sufficient to say that it is the most powerful air weapon in quantity production for any Navy.

## DIVE-BOMBERS FOR THE FLEET AIR ARM.



THE BLACKBURN "SKUA," THE STANDARD FIGHTER-DIVE-BOMBER FOR THE NAVY, SEEN LANDING, AND TAKING OFF FROM H.M.S. "COURAGEOUS."

In the photograph on the right, the wing-flaps are seen in the "down" position to increase the lift when taking off, the machine being fully air-borne before reaching the bridge. In the picture of a landing (seen above) the flaps are also in the "down" position to act as a brake, and the arrestor gear (wires laid across the deck) has come into action.



normal routine. Pilots report ease of control and rapid recovery from any position, which is a fine tribute to Blackburn designers. Needless to say, production has reached a high level, and every carrier will have a squadron of "Skuas" before long.

A high top speed for the "Skua" has been achieved by clean design.

The undercarriage retracts and the low wing, of cantilever form, is streamlined into the fuselage with fillets, almost as far back as the tail. Further points of interest are the monocoque shape of the fuselage, made water-tight so that the extra weight of flotation gear is saved, and the position of the "cabin" or enclosure for pilot and gunner, so arranged for a perfect view forward for dive-bombing. This method of attack has returned to popularity largely through the perfection of efficient flaps to decrease terminal velocity, for a 'plane such as the "Skua" would reach 500 miles an hour in a 90-degree dive, which is more than twice too fast for accurate sighting or for safety in pulling out at a low altitude. Tests have shown the 'plane to have remarkable stability, and the results of bombing without the use of specialised instruments have been highly satisfactory, far in advance of anything hitherto achieved.

An aircraft for the Navy has to be more versatile than its opposite number for use on land, and, at the same time,

it must be "gentlemanly" in behaviour, particularly when flying low and when coming on to a deck. Full trials were conducted on H.M.S. "Courageous" by all types of pilots, including many who had little experience of carrier operation, or of the different technique required to handle a monoplane. At all loads, the "Skua" acquitted itself well. Even aerobatics, hitherto restricted in the R.A.F. to 'planes under 6000 lb. all-up weight, have become



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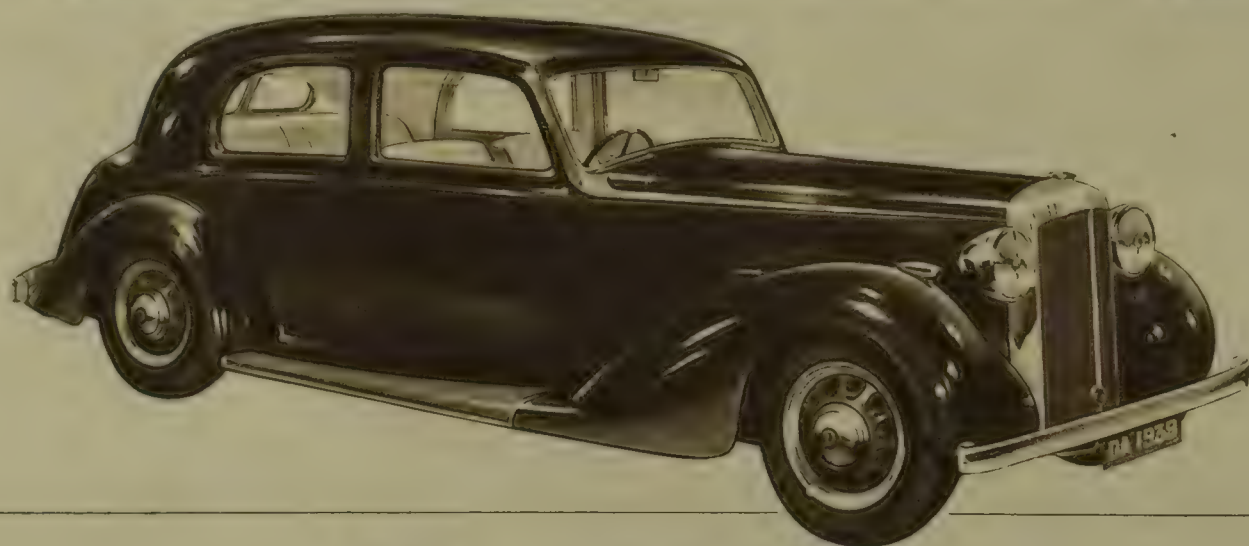


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## THE WORLD OF THE KINEMA.

BY MICHAEL ORME.

## SEQUELS.

SEQUELS, as every writer knows, are chancy things. On the one hand, the interest created by characters who have already fired the imagination of the public prepares the ground for further adventure and romance, in which the same people are involved. On the other hand, there is always the risk that their extended activities may exhaust their pristine vigour, forcing them to scramble, like weary, if willing, climbers, in the wake of a surer-footed leader, and to perch precariously on the heights originally attained. Where—as is generally the case in screen-sequels—the survivors from the parent-play are confronted with an entirely new set of problems, the pitfalls of the sequel can be easily avoided. Thus the Charlie Chans, the Bulldog Drummonds—in fact, all the lineal descendants of the immortal Sherlock Holmes, Chinese, English, American or French—will continue to pry into the hidden corners of crime so long as their individual methods amuse the masses. There is no other limit to their separate sagas, since the nature of the dramatic conflict into which they are plunged changes entirely with each fresh chapter, leaving only the central figure, possibly supported by the equivalents of Mr. Holmes's "my dear Watson," intact. A far more formidable task awaits the playwright seeking a sequel to a piece whose initial success was due to what we may describe, tersely and colloquially, as a "stunt." Audacity, fantasy, originality have lent wings to the first flight, and the second soaring, devoid of the element of surprise, will be hard put to it to emulate the airy evolutions of the pioneer pilot. A case in point is "Topper Takes a Trip," at the Odeon. Admitted that it bounds blithely to comedic peaks at frequent intervals; admitted, too, that—especially for those who did not see the parent-play, "Topper"—its amazing camera-tricks still retain the

power to astonish, this courageous sequel of a light-hearted ghost-story does, at moments, come to earth and puts off again not without evidence of the directorial

spur. The "Topper" theme is a jest—a jest, if you like, at the expense of spirit-guidance—and this second edition does not entirely escape the penalty inherent in the repetition of a good joke in that its point is sometimes laboured. In Mr. Hal Roach's first "Topper" film we were introduced to the gay ghosts created by Mr. Thorne Smith—an irresponsible young couple, Mr. and Mrs. Kerby, who were killed in a car-crash and revisited the earth to enliven the dull existence of one Mr. Topper, a precise little banker. Such supernatural disturbance in the orderly routine of Mr. Topper's life left an aftermath of marital disagreement and pending divorce that present an opportunity for the blonde and enchanting ghost of Mrs. Kerby—Miss Constance Bennett—to perform the good deed demanded of her before she can sail off on the wings of an aeroplane (a lovely shot, this) to join her husband, already translated to higher realms. With Miss Bennett's intervention in the disjointed affairs of the Toppers, and with her defeat of a Riviera adventurer bent on capturing Mrs. Topper, plus her fortune, the present picture is concerned. Mr. Cary Grant, being elsewhere occupied, makes a brief appearance in the opening scenes, borrowed from the earlier film, just to set the ball rolling, and then leaves the field free for Miss Bennett to play the game, though not entirely single-handed. She has acquired a canine companion, the famous Skippy, a darling ghost, though not as expert as his mistress in the art of materialising. His presence is occasionally indicated by a wagging tail with no dog attached, or head and shoulders with no tail-end, or just a bark with no dog at all; but however much or little of him we may see, he is the most seductive spook you could wish to encounter. The camera-magic of this comic fantasia is technically perfect, and generally great fun. Miss Bennett, obviously enjoying free access to a very well-stocked and well-chosen celestial wardrobe, materialises elegantly to champion the cause of the bewildered Mr. Topper in

(Continued overleaf.)



"WINGS OF THE NAVY," THE REMARKABLE FILM OF AERIAL DEFENCE IN THE U.S.A., AT THE WARNER THEATRE: FRANK MCHUGH (LEFT) AND JOHN PAYNE IN ONE OF THE MANY SHOTS MADE WITH THE CO-OPERATION OF THE U.S. NAVY DEPARTMENT.

The service films which have been made or are projected in this country make "Wings of the Navy" of special interest. It was made on a lavish scale with the unstinted co-operation of the U.S. Navy Department, and demonstrates modern air defence. The director, Lloyd Bacon, is himself a lieutenant-commander in the U.S. Naval Reserve.

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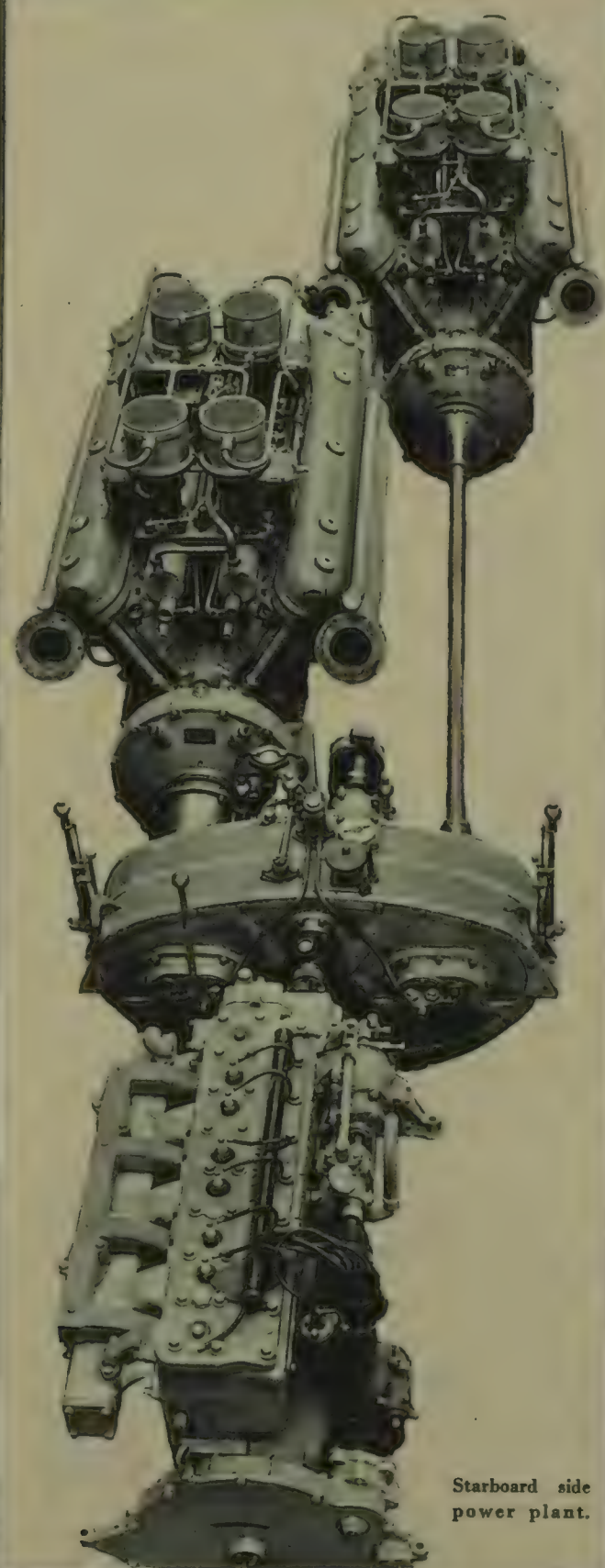
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*(Continued.)*

a high-handed fashion, and to saddle him with the responsibility of an intangible travelling companion, a sort of ghostly and sophisticated "girl guide," with a decided dash of *Poltergeist* in her pranks. Miss Billie Burke and Mr. Alan Mowbray, exquisitely foolish wife and imperturbable valet of Mr. Topper, remain to fill in the gaps between the merry hocus-pocus of Miss Bennett's visitations, and do it well, though their material, especially Miss Burke's, is often as insubstantial as the unbidden guests from the spirit-world. But Mr. Roland Young, once again the embarrassed banker, pushed, persuaded and bullied into action by an unseen ally, gives a brilliant demonstration of unwilling volition in a performance that rides the crests of comedy throughout the picture.

Standing in sharp contrast, not only to "Topper Takes a Trip," but to each other as well, are two new American productions which, if they cannot be cited as examples of felicitous sequels, conform so closely to an established and, at the moment, popular formula that they do present certain aspects of a serial's "further instalment." "Wings of the Navy," at the Warner Theatre, demonstrates once again the skill with which the Hollywood film-makers employ screen entertainment to enlarge the public's knowledge of America's national services. "A Man to Remember," a Radio picture presented at the Plaza, takes its place modestly but firmly in the recently launched cycle of films dealing with the medical profession. Both pictures are fresh and interesting in their approach to subjects which, to a certain extent, cover familiar ground.

You may, for instance, have seen your fill of aerial drama, and remain unmoved by the splendour of 'planes in mass formation or in single flight against the mighty panorama of the skies. Nor can originality be claimed for a triangular romance which serves the fictional purpose of "Wings of the Navy." The efforts of a flying-ace to keep his younger and more reckless brother out of the Air Force, and the love of both men for the same girl, provide a plot that may

be described as useful. It is, however, discreetly woven into the actualities of life in the Naval Air Training Station in Florida, and, played with admirable

sincerity by Mr. George Brent, Mr. John Payne, and Miss Olivia de Havilland, suffices to instil into the veins of the documentary the warm blood of personal concern. Thus the final thrills of a sensational nose dive acquire dramatic suspense in addition to the excitement of an authentic test. The picture, made with the full co-operation of the United States Naval Department, affords a vivid insight into the activities and training routine of the American naval air arm. Directed by Mr. Lloyd Bacon with infectious enthusiasm, it imparts its information at high speed, and justifies the spectacular incidents of flight by a firm foundation of fact.

"A Man to Remember," on the other hand, has no spectacular axes to grind. It is the quiet chronicle of a small-town doctor whose devotion to his work and complete disregard of monetary gain is revealed after his death by the dusty papers accumulated in his strong-box. Whilst the township pays posthumous tribute to its benefactor, three creditors, probing for possible assets, turn up the doctor's past. Each paper—unpaid bill, I.O.U., and evidence of payment made in kind—has its tale to tell of an ageing, unfashionable doctor working for humanity against opposition, humiliation and private disappointments; bringing up a small son to follow in his footsteps, only to experience the bitterness of being left behind in the young man's race for honours; adopting an abandoned baby girl, who grows up to be his loyal assistant, and finally, after fighting an epidemic single-handed, reaping his reward in the recognition of his services on the eve of his death. The story, fluently directed by Mr. Garson Kanin in a series of episodes, is so closely knit together by the character of the doctor that it emerges as a unified whole, threaded through with comedy, genuinely moving in its last chapter, and never emotionally over-emphasised. It is an intimate study of single-mindedness, and Mr. Edward Ellis, leavening his altruism with a shrewd sense of humour, realises the picture's title in a beautifully balanced portrait.



"THREE SMART GIRLS GROW UP"—THE SEQUEL TO DEANNA DURBIN'S MEMORABLE FILM, "THREE SMART GIRLS"; AT THE LEICESTER SQUARE THEATRE: DEANNA DURBIN (CENTRE) WITH NAN GREY AND HELEN PARRISH AS THE THREE CRAIG SISTERS.

It was arranged that the premiere of "Three Smart Girls Grow Up" should be held at the Leicester Square Theatre on March 30. Deanna Durbin plays again the rôle of Penny Craig, which she had in "Three Smart Girls." The film gives fine opportunities for her beautiful voice, with songs such as "The Invitation to the Waltz" and "La Capinera."

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## Tweeds and Waterproofs.

No one can cavil at the statement that coats and sportswear which bear the name of Dunlop are of great merit, no matter whether they be of tweed or proofed materials. They are sold practically everywhere, but should there be any difficulty in obtaining them a postcard despatched to Dunlop, 28, St. George Street, Hanover Square, will bring the name and address of the nearest agent. Illustrated on the left of this page is a waterproof in a striped fancy fabric, latex-proofed. This combines weather protectiveness with fashionable lines; it may be worn over a summer frock without crushing it. In striking contrast is the tailored fitting tweed coat on the right. It is of striped Scotch tweed with self-colour turn-back cuffs and collar; the square shoulders must be noted.

## Eton and Roll Collars.

Now that spring has arrived "Botany" wool pullovers and cardigans have come into their own, especially as there are two weights—light and heavy. The two Hawico models pictured on this page have much to be said in their favour. They are designed and carried out by the Hawick Hosiery Co., whose London salons are at 168, Regent Street. From this firm the name and address of the nearest retailer may be obtained. An Eton collar is an important feature of the model on the left. It is pictured with long sleeves, but it is also available with short ones. A new fancy stitch has been employed for the jumper on the right with the specially-shaped collar. It is particularly suitable for riding. There are others which will appeal to those contemplating a cruise.

## The Cult of Beauty.

It is often the simplest things which are the most effective, and, therefore, attention must be drawn to Beetham's Larola, as by its regular use the first attribute of beauty—a clear complexion—may be achieved. Among the many uses of Larola is conquering roughened hands. It should always be used after washing—massaged over the surface of the skin. Then, it is a perfect powder base. Although seaside air is invigorating and healthy for the body, the saline-charged atmosphere has ill-effects on the skin, which it is inclined to harden, roughen and leave with a slightly sticky surface. Larola soothes away these troubles. Men who use it after shaving become enthusiastic regarding its advantages.





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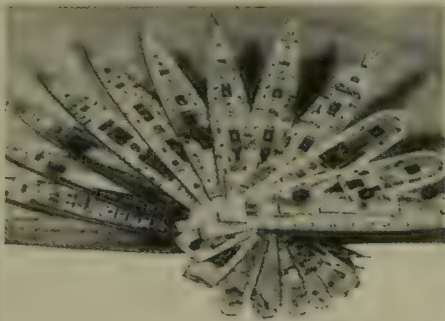
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## BOOKS OF THE DAY

(Page 544.)

The preservation of the Babyonian records here described, some of them about 5000 years old, is due to the extraordinary durability of the material whereon they were written. "Clay," we read, "is practically indestructible. . . . Almost every scrap of writing, even if it was unimportant or discarded, is waiting for us somewhere in the ruins of those ancient cities. Suppose you throw a letter in the waste-basket to-day. Where will it be to-morrow? But the letter which a man threw into the waste-basket four thousand years ago, and which was the next day dumped on to the refuse heap, is still there and may some day come to light! These little clay tablets, with all sorts of records, began to pile up in great numbers early in the third millennium B.C. and continued to accumulate until the beginning of the Christian Era. We have thus an unbroken line of documents covering all phases of knowledge throughout those centuries. Through them, we can follow changes in religious beliefs, economic conditions, and customs in daily life. In fact, through them we can and we will resurrect the old civilisations in the minutest details. The work has begun with astonishing results. In these pages I shall try to give an idea of what we have already recovered, and leave to the imagination what else we may confidently expect."

In the passage relating to the burial of wives and servants with their lord and master, no reference is made to the use of any drug or anæsthetic to prevent or allay their suffering. Nor is it suggested that the custom was practised only at royal burials. Thus we read: "The ancient inhabitants [of Mesopotamia], as we know from discoveries at Ur and Kish, also wanted to have with them for use in their future life the things they most loved. They, too, surrounded themselves with all their cherished belongings; they went even a step farther and had buried with themselves their chariots, a bodyguard of soldiers, and a good number, if not all, of their wives. Rather barbarous, one might say, but the burials to which I refer were very ancient; they antedated Tutankhamen by about fifteen hundred years. . . . Of the royal chariots are found only nails that fastened the leather

strips around the wooden wheels and some bits of decoration, the bones of the animals, and the metal bits in their mouths. The soldiers have their weapons, the court ladies their golden hair ornaments and jewels. All the rest has disappeared."

Several other interesting books, with which I had hoped to deal this week, touch on the modern element in Mr. Nevinson's chapter about the Danube, or bear in some way on events, places and people in that part of Europe. At present, however, I can only name these works. They are: "DANUBIAN DESTINY": A Survey After Munich. By Graham Hutton (Harrap; 7s. 6d.); "ROMANIAN FURROW." By D. J. Hall. New Edition with a Foreword by R. H. Bruce Lockhart (Harrap; 5s.); "TRAVELS IN THE NORTH." By Karl Capek. Exemplified by the Author's Own Drawings. Translated by M. and R. Weatherall (Allen and Unwin; 7s. 6d.); and "MYTHOLOGICAL BONDS BETWEEN EAST AND WEST." By Dorothea Chaplin, F.S.A.Scot. Illustrated. (Einar Munksgaard, Copenhagen; 7s. 6d.)

## THE PLAYHOUSES.

## "THE DANCING YEARS," AT DRURY LANE.

MR. IVOR NOVELLO has done it again. Even more so than usual. Not only has he devised, written and composed this musical play, in addition to playing the leading part, but in one scene he actually conducts the orchestra. Can versatility go further? Not only is Mr. Novello's dialogue good, and his music better than ever, but he gives the best performance of his career. For the first time he has allowed himself to grow up. He plays the dashing, debonair young lover, of course; but in the later scenes he becomes a middle-aged man with a son nearly as tall as himself. The setting is pre-war Vienna, for most of the time, where everyone lives in a sort of joyous Waltz Dream. Mr. Novello is a poor young composer who loves, but is not "in love" (a distinction which he emphasises) with fair-haired little Grete, played very attractively by Miss Roma Beaumont. Miss Beaumont has not a great voice, but she acts with charm, and her dancing is delicious. When a famous operetta star (Miss Mary Ellis) arrives on the scene and takes an interest in his

music, the young composer quickly forgets his little sweetheart. Still, as even a musical comedy must have a plot, there is the usual scene of misunderstanding. Rudi has promised Grete, by way of a joke, that if he ever falls in love with anyone else, he will give her "the first refusal" of his hand. As he keeps his promise, the operatic star overhears him. So she dashes away and marries a prince, not to reappear again until years later; when she produces a son of twelve years of age, in whom Rudi cannot be blamed for tracing some likeness to himself. Some eleven years after this she opportunely arrives with a free pardon for Rudi (who is about to be shot for his anti-Nazi activities). Mr. Novello's music, mainly in waltz-time, is very tuneful. One fancies the general agreement will be that this is Mr. Novello's best production.

## "THE MAN IN HALF MOON STREET," AT THE NEW.

Mr. Barré Lyndon has given us another crook mystery play that should rival the success of "The Amazing Dr. Clitterhouse." Once again the principal is a surgeon. Though he looks a mere forty years of age (or whatever age Mr. Leslie Banks, who gives a brilliant performance in the rôle, may be) he is actually almost a centenarian. Every ten years or so, it appears, he has to replace certain glands with those extracted from a younger man of the same blood group. Combining, so to speak, business with pleasure, he usually selects a bank cashier as the subject of his experiment. First he persuades the cashier to rob the bank; then he deprives his victim of both glands and cash, the body being dissolved in a tank of acid kept near the bathroom. A study in the macabre that should appeal to all those who enjoy a somewhat different thriller.

## "THE FAMILY REUNION," AT THE WESTMINSTER.

Mr. T. S. Eliot's blank verse, spoken so perfectly by the actors that it sounded like prose, is very agreeable to the ear. One has rarely enjoyed such polished dialogue. The trouble is it could equally, or even more, be enjoyed in the library. The story never stirs the emotions. There is a suggestion of Greek tragedy about the plot. Because his father once felt the urge to murder his wife, the son has to push his wife overboard during a pleasure cruise. This is not a play likely to appeal to the many, but there is some beauty in the writing to appeal to the few.



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*General Evangeline Booth's Easter Message.*

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We claim the future of the world for Christ! The future is on His side, because the future leads to the only Kingdom that can be an everlasting Kingdom over which He shall reign for ever and for ever, Christ the Lord, risen triumphant over hatred, prejudice, torture and death.

Let us then lift up our hearts. The Resurrection is a glorious truth, and to-day we have an advocate with God the Father.

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# WAIFS & STRAYS SOCIETY

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WAIFS

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GIRLS  
NOW IN  
OUR  
HOMES



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Help us to bring the true joy of Easter to some of those many children who know it only as a holiday and not a happy one at that. Please send your EASTER GIFT to the Secretary.

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## AN APPEAL FOR EASTER OFFERINGS.

SPRINGTIME, with its early flowers and trees bursting into leaf, is symbolical of a "fresh start," and the Easter Festival, with its message of life renewed, should make us think of those children whose "springtime" is being passed under unfavourable conditions and whose future lies with those who can give them also a "fresh start" in life. A happy family life means a great deal to small children, and this atmosphere is created for those who are taken in by the Waifs and Strays Society. At first they are most unpromising material—either motherless children whose father is destitute, or victims of neglectful and brutal parents. All are trained to earn their own living. The girls learn dressmaking, laundry and domestic work, and the boys are taught printing, carpentry, tailoring and other trades. Nearly 500 of the children in the Society's Homes are crippled, suffering from rickets, infantile paralysis, and other diseases, and special Hospital Homes are provided for them, where they are made straight and strong by sunray and expert surgical treatment. Contributions towards this great work will be most gratefully received by the Secretary, Waifs and Strays Society, Old Town Hall, Kennington Road, London, S.E.11.

The Royal Cancer Hospital is supported entirely by voluntary gifts. It receives no grants from any government, or municipal, service. No payments

are asked from patients. No recommendation letters are necessary. The only passports are the facts that the applicant is afflicted by cancer or tumour and is unable to pay. It can readily be understood that the treatment of patients in this hospital involves exceptional expenditure; for not only do they require unusually costly treatment, but their general condition requires special diet. In addition to the care of patients, a Research Institute is carried on by a trained scientific staff, engaged in investigating the problem of this fell disease. Such research adds seriously to the annual expense, but it is work of such world-wide reputation and importance that its hampering for want of



TRAINING FUTURE BRITISH SEAMEN: INSTRUCTION IN SAIL AT THE BARNARDO NAUTICAL SCHOOL.

funds would be a disaster. Donations should be sent to the Secretary, Royal Cancer Hospital (Free), Fulham Road, London, S.W.3.

At Swiss Cottage is the School for the Blind run by the Royal London Society for Teaching and Training the Blind: its patron is Queen Mary. It is one of the oldest and largest institutions for the blind in the kingdom, but it has come to a critical moment in its history, when £100,000 is essential for the building of a new Home. To help in collecting this big sum the School has devised a new animal game, which is a special test of observation in breeds of dog. The game will be of particular interest to all dog-lovers. It takes the form of a competition in which the competitor has to identify as many breeds of dog as he can. There is a first prize of £45 and 200 consolation prizes. The complete game and full instructions may be obtained, post free, from the Secretary, School for the Blind, Swiss Cottage, N.W.3. Our readers are recommended to apply at once for particulars of the competition, not only for the entertainment it provides, but also because their support will assist the building fund.

There is always one family that would be glad of your help at the Easter season, and that is the family of 8250 destitute boys and girls supported by Dr. Barnardo's Homes. As is well known, the Charter of the Homes is: "No destitute child ever refused admission," and under it they admit an average of

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This great and useful Institution is now in pressing need of funds, in order that its assistance may be spread over as large a number of beneficiaries as possible. The extent of its usefulness may be gathered from the fact that it distributes no less than £52,000 a year amongst over 2,000 recipients, aged printers and widows, orphan children and almshouse residents. At the forthcoming election over 500 necessitous candidates, both men and women, are seeking its help, all of them deserving because during their working life they subscribed to the funds, a principle of thrift which should commend the work to the generous consideration of everyone who believes in helping those who help themselves. No eligible orphan of a subscribing Printer has ever been refused assistance.

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Contributions gratefully received and further information gladly given by the Secretary.



five needy youngsters every day in the year. It can be well imagined how necessary is continued public support for so worthy an object. These Homes have already to their credit the total of 123,500 children helped. Your Easter gift to Barnardo's will do much to encourage them in their good work, and should be sent to Dr. Barnardo's Homes, Barnardo House, Stepney Causeway, London, E.1.

The Salvation Army Self-Denial Campaign, to raise funds for the Army's work at home and abroad, is now a well-known annual event, which has been copied by many other movements. At the time of its inception, in 1886, it was unique. That year £5000 was raised, and each year since that time the total has steadily grown. The present campaign asks for £250,000 to meet the Army's needs in the coming year. Every Salvationist is pledged to give up to the limit of his or her financial ability, and many even go beyond that stage. The public also express their sympathy and appreciation of the Army's work by considerable gifts. The welfare activities of the Army cover every phase of human need, and gifts may be allocated to any specified activity, both at home and abroad. An Easter gift will be gratefully received by General Evangeline Booth, International Headquarters, 101, Queen Victoria Street, E.C.4.

Just one hundred years ago Benjamin Waugh was born in the village of Settle, in Yorkshire. His childhood was spent in perfect happiness and tranquillity in a long, red-bricked house at the foot of Castleburgh Rock. The memory of those early years remained with him, and, perhaps, inspired his great life-work. For Benjamin Waugh was quick to see the terrible hardships and suffering of so many ill-treated and neglected children. To remedy this national shame he dedicated his life: he considered happiness the birthright of every child. His struggle culminated in the foundation of the National Society for the Prevention of Cruelty to Children. What would Waugh think of the Society's work to-day? Did he foresee that in its fifty-fifth year it would be called upon to protect from the effects of neglect, ignorance and cruelty over 120,000 children? Would he consider this fact indicative of failure? Assuredly not, for he could look round and see a land in which children at large are happier than ever he knew. Benjamin Waugh should be held in high esteem to-day. You can help by sending a contribution this Easter to the Director at the Society's Head Offices, Victory House, Leicester Square, London, W.C.2.



MEMBERS OF A LARGE AND HAPPY FAMILY: SOME OF THE YOUNG CHILDREN IN THE CARE OF THE WAIFS AND STRAYS SOCIETY.

The Westminster Hospital was founded in 1719, and for the fourth time in its long history the continuous advances in medicine and surgery have made it necessary for the hospital to find new and larger quarters. The new Westminster Hospital will be opened by his Majesty the King, accompanied by the Queen, on April 20. The new building covers an area of 66,000 square feet, and will contain over four hundred beds, with out-patient clinics. Four main and four subsidiary operating theatres are provided, besides an extensive and modernly equipped X-ray, Electrical and Radium Clinic. A complete unit on the third floor is provided for children, and the out-patient department will be so organised as to reduce the period of waiting and out-patients will be sent—by appointment, as far as possible—to the appropriate consulting-rooms dealing with their particular disease. Already £750,000 has been found for building this most up-to-date hospital, but £100,000 is still needed. You are invited to take a share in the completion of the building and equipping of this great centre of healing, teaching and research. Your donation should be sent to the Hon. Treasurer, Westminster Hospital, Broad Sanctuary, London, S.W.1.

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